

THE SAN FRANCISCO BAY GUARDIAN

25¢

Performing Arts Center

Mayor Alioto proposes a cultural Candlestick that will cost \$50 million — and hurt the arts. Page 4.

Classical Music

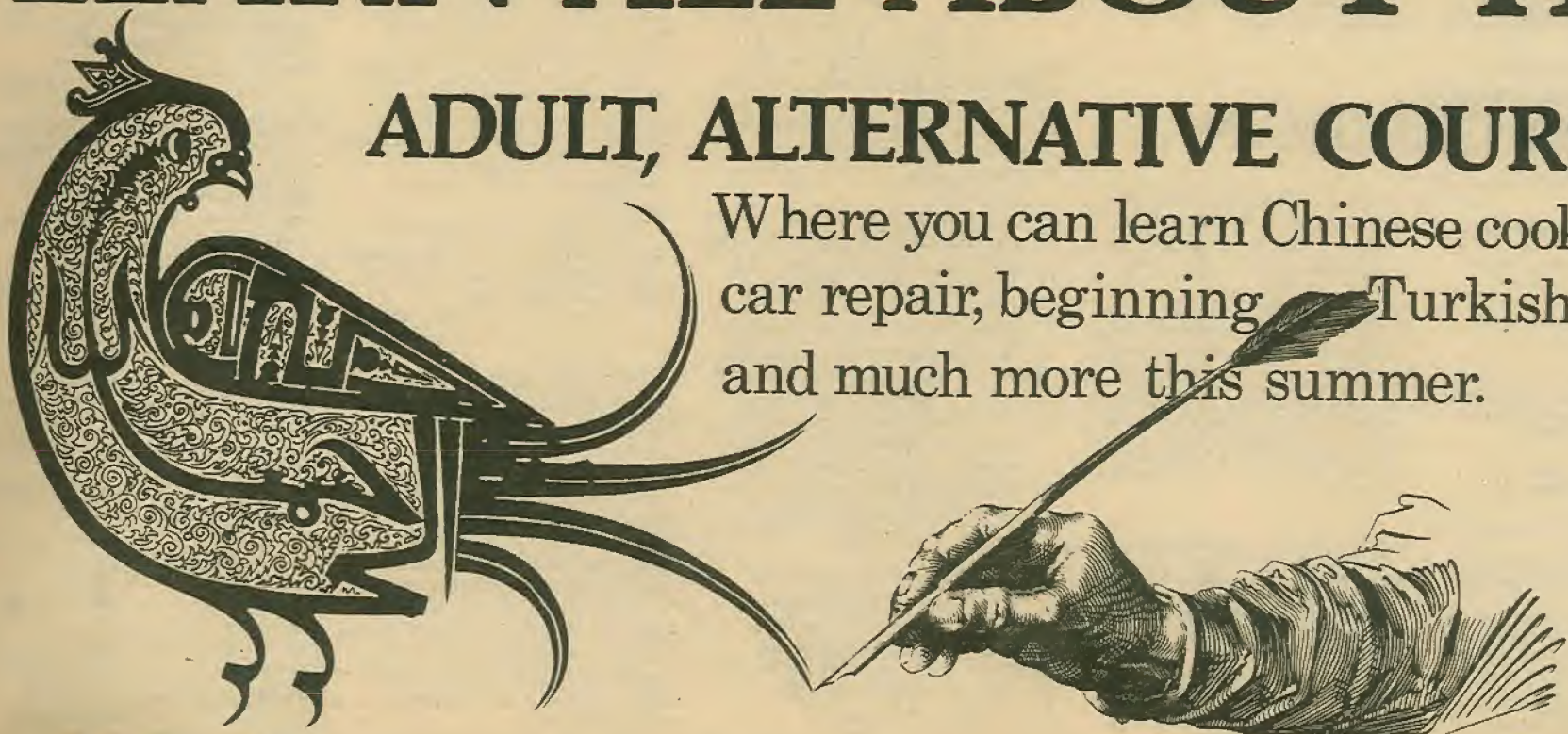
It's on the stage, on the air and on the streets, and you can enjoy most of it for free. Special guide, Page 15.

VOL. 7 NO. 14, April 26 through May 9, 1973

LEARN ALL ABOUT IT!

ADULT, ALTERNATIVE COURSES

Where you can learn Chinese cooking, car repair, beginning Turkish and much more this summer.



By Mickey Friedman

Take me for example. After three years of writing up musty brochures for a small private college in the outer reaches of Ohio, I wanted to start writing for publication.

I took a 10-week article writing workshop at the UC Extension, ended up gathering together and writing this article on summer adult education and found myself part of a trend: more and more people want to do things themselves these days, and they're taking adult and alternative education courses to learn how to do them. A check with the programmers at university extension, adult, community college and alternative education centers shows that the old standbys of encounter groups, social issues and relevant courses tied to headlines on war and insurrection are down, while the do-it-yourself crafts and bike and auto repair and be-your-own potter courses are way up.

"People want to do something with their hands," says Elspeth Smith, chairman of Continuing Education in Arts and Humanities at the UC Extension. "They're tired of problems and want to get into something they can cope with, for a change."

Says Glen Fahs of the SF State Summer Session office, "People want things they can apply, and learn and enjoy."

To make sense of the bewildering number and variety of courses at threescore and ten adult and alternative schools, I decided to do a master list of almost everything (so you can write and get your own catalogue or brochure) and break things up into four categories: arts and crafts, dance, meditation and encounters and socio-political.

For the fun of it and to give the real flavor of the summer's curricula, I also added a section of "odd and innovative" courses, another of "celebrities" and another of courses \$25 and under for the foodstamp scholar.

I found you can also go back to school this summer and pick up the good traditional courses you missed when you quit to get married, concentrated unduly on geology or just didn't get around to because they were scheduled at eight in the morning. Introduction to Philosophy, American Literature, Sociology and Anthropology I, Western Civilization, General Physics, Basic Algebra, Beginning French, Introduction to Mass Communications — all are available in batches at the community colleges and state universities, often in the evenings. There were too many to include, so write for a catalog

or call the admissions office as noted on my master list inside.

If you just want the credit, it doesn't matter much where you take summer courses as long as the school and the course is accredited. If you want to enjoy and learn to the fullest, it's best to nose around, and try to find out something about the instructor and department that's offering the course. The somnambulance factor varies wildly from professor to professor.

The Student Activities Office at SF State has caught the summer mood with the special events they're considering: a fishing rodeo on Lake Merced, a gourmet tour of the city's restaurants, bridge and chess tournaments and a gymkhana, described as an auto skill driving contest. Even, let us note, a faculty symposium on "Least Publicized Important Happenings in My Field."

Read on and see if you're ready for Voltaire's summing up in "Candide": *Il faut cultiver notre jardin.*

For starters, here are some "Odd and Innovative" courses around the Bay Area this summer:

ON BEING TALL: If you're tall—or even if you just think you are—Esalen will show you how to relate to your body image. This one-day workshop will explore your self-acceptance, awareness, identity, confidence. Taught by Joe France and George Calmenson, a couple of tall guys. June 23. \$20.

FILMMAKING WITHOUT A CAMERA: The UC Extension offers this weekend workshop in painting on clear 16mm film with pen and brush, taught by Barry Spinello, film painter. Students will produce several film loops creating visually stimulating images and varied rhythms, and will see classic examples of film painting. July 14-15, 9 a.m.-5 p.m. \$60.

HAND BOOKBINDING: If you want to liven up your library, try a course in hand-bookbinding at Capricornus. Mr. and Mrs. T. B. Kahle cover the history of the craft as well as teaching the use and treatment of leather, gold tooling, and other forms of decoration. Classes start the second week in June. \$30/month.

T-SHIRT PRINTING WORKSHOP: "Don't get ripped off on Telegraph!" advises Berkeley's Screen Printing Academy. They say it's easy if you do it right, and they'll teach you in a 3-day workshop. You'll learn how to transfer images to the screen by photographic methods, use of pigments for T-shirts, and techniques for printing multi-colored images. May 11, 12, 13. \$45.

GOLF AND ENERGY AWARENESS: If you're still slicing off the first tee, you'd better apply centering and energy awareness to your game. Esalen will show you how to integrate principles of mind-body harmony with your golf game at a local driving range. A weekend workshop on June 9-10. \$50.

ECDYSIASM: Says the Heliotrope course description, "You can take off your clothes in the ordinary manner, or you can trip off your clothes in the knowledge that someone is watching you." In four meetings, Mickey Mood will teach men and women how to show their bodies so whoever is watching will want to see more. Starts May 6. \$10.

PSYCHOLOGY OF THE DOG: How's your relationship with your dog? If you suspect he's neurotic, you can find out all about it at the UC Extension. Ian Dunbar, veterinarian, will discuss canine communication, sexual behavior, training, psychosomatics, human-induced neuroses and dreaming. T-Th, 7-9:30 p.m., June 19-July 26. \$50.

RADIO AND TV PRODUCTION: SF State offers first-hand experience in radio and television taught by William Wentz. Class teams will conceive, write, produce, perform their own radio and television programs. Emphasis on developing more critical listening and viewing attitudes. June 25-July 13. \$84.

JUGGLING FOR BEGINNERS: Heliotrope assures you that you can learn to juggle: "It's fun! It's great exercise! And it's the world's cheapest hobby." The instructor, Jim Curtis, says he juggles balls, rings, clubs and tax returns. Balls supplied. W, 7:30-8:30 p.m., starting May 9; Sun., 2-3 p.m., starting May 13. \$19.

EDUCATING YOUR DREAMS TO WORK FOR YOU: Esalen teaches the techniques of the Senoi of Malaya, who believe dreams are psychological forces that the dreamer can learn to control through dream education. Includes Senoi dream music recordings and slides of Senoi life. Sept. 1-2. \$50.

PUBLISHING YOUR OWN BOOK: If you're longing to see your work in print and want to publish it yourself, the UC Extension seminar is for you. Copyrights and permissions, design and editing, financing and production, publicity and promotion, and many other facets of the publishing game. The seminar leader is Sidney F. Walton, Jr., Author and Publisher. Two sections: June 29-30, July 20-21. \$35.

FEMINISM AS THERAPY: A one-day workshop at Esalen taught by Anica Vesel Mander and Anne Kent Rush dealing with the effects of Women's Liberation on the female psyche. Geared to the idea Women's Lib has for some women supplanted marriage, family and psychotherapy and has made them happier, angrier, more confident, more adventurous, more political. Will be explored through verbal and non-verbal means. June 2. \$20.

DOUMBEEK: At the Sausalito Art Center, you can learn the ancient art of playing the Doumbek, most popular of the Middle Eastern drums. When you become proficient, you can play classical music or accompany belly-dancing. May 3, \$3.50 per class.

Continued on Page 6

PUBLISHER'S NOTE

Another short course in journalism in the town where the press conference and the official hand-out are king:

Late 1972 and early 1973: Reuben Greenspan, the gaudy quack, was making all sorts of nonsensical predictions about the next earthquake, specifying time and place. Much media coverage. Much media irritation when Greenspan petered out at a press conference.

January 14: The Guardian publishes a major earthquake story by Burton Wolfe, who details the first-ever findings of a federal report showing authoritatively what damage will occur when the next earthquake hits San Francisco and the Bay Area.

Later: Ed Arnow, KPIX's crack reporter, picked up the story, and did an excellent series

on KPIX. KSFO later adapted the findings to radio. The national director of the Office of Emergency Preparedness decided, after a trip to San Francisco, that the report was newsworthy and he had the Washington public relations arm put out a press release on the report and its availability to the media.

April 19-20: In came the report, hand-carried to some of the big media, and big stories blossomed for the first time in AP, UPI, the Examiner, the Chronicle and the rest of the Bay Area dailies.

It used to be that nobody published much about earthquake damage because the Chamber of Commerce decreed that it was a "fire." Now, nobody publishes much about earthquake damage until press releases materialize on the city desk.

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"It is a newspaper's duty to print the news and raise hell."

(Wilbur F. Storey: Statement of the aims of the Chicago Times, 1861)

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THIS ISSUE: Vol. 7 No. 14
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May 9, 1973

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Letters



BANK RECOMMENDED

Found your article on practices of SF banks informative (Guardian, April 11).

Would like to put in a word for a small bank which I use—California Canadian. Checking is free with \$100 balance, lines are short.

I feel obligated to mention them because they twice paid checks overdrawn by \$5-\$10, though I don't have a savings account with them and have had the checking account only seven months.

Frederick Hagen,
SF

FROM SAN QUENTIN

Received the copy of the Guardian, and it was very good and very needed, to use no lesser term — especially Harv Morgan's piece ("San Quentin: Murder Due to Natural Causes," April 11).

It is always a struggle to successfully uncover the truth, and add to that the fact that ALL truth concerning prisons is systematically and, let's say, unjustly hidden from the people. Of course the prison officials will say that I am biased — and I wonder should I deny that — but what we are faced with in here gives justification to our position simply because I feel that people are supposed to be hyper-biased where life is involved; the struggle for life that is.

This is just a note of appreciation for recognizing our need to say, as well as the people's need to know, the truth. At present we cannot really expect much more.

My regards to all.

Venceremos!

Johnny Larry Spain
San Quentin

IN MY OPINION

Saw your March 14th issue and here's what I think of it:

Story about \$6 million lying idly in SF banks for the parking garages was VERY interesting. Sounds normal for a backward town called SF.

Story on price fixing lawyers and the SF airport were also good.

But when I saw your environmental battle map I knew at once someone in your office had a few too many drinks.

The marina freeway is needed.

The southern crossing has 60,000 people wanting it . . . they said so at the polls. Highway 380 is needed.

My job requires me to visit all cities in Calif. & Nevada over 5,000 population every 18 months . . . and without all those freeways I couldn't do it. But I cuss backward SF every time I have to crawl thru the 6-mile wide backward jungle.

No backplates on SF traffic signals; inadequate signal heads per intersection; no mast arm signals; inadequate use of 12" signal heads (SF uses the little 8" heads).

It's time people on twin peaks and snob hill realized there are other people in the U.S.A. that need freeways.

SF needs a new sewer system. BART will operate in the red; we don't need it everywhere. Have no objection to skyscrapers. Airport is adequate as is. Redevelopment needs a house-cleaning.

My policy is NEVER vote for an Attorney and vote against big shopping centers. Keep the little man in business.

R. Miller
Burlingame

CONSTRUCTION DANGER

On April 13, while walking to my job, I was pelted by wet cement falling from the Metropolitan Life building being constructed at Fremont and Market streets. My immediate thoughts were of the large cement slab which fell from the nearby Tishman Building recently, but fortunately nothing that large came down as far as I know, no one was injured and damage was confined to ruined coats and suits and some chipped paint on cars.

That noon I spoke to a man in the construction supervisor's office, who began explaining to me the causes of the accident. In the process of his explanation, he revealed other instances of things falling — something like four instances in the past two weeks. These included a five-pound wrench falling from the 27th floor and very nearly hitting the project safety engineer, a large container of pipes tipping and dumping its contents down on the site (on this one he said it was blind good fortune that the pipes didn't fall down onto Market), and the cement incident of that morning. And, of course,

he mentioned the slab falling from the Tishman Building; "pure carelessness" is what he said caused that.

His last remarks on the subject frightened me a great deal. He said he never walks on the south side of Market near the construction sites. He said it is much too dangerous. Yet, the sidewalks have been kept open for pedestrians there, covered only by very thin wood, and there must be thousands of people passing beneath those construction sites hourly, not to mention all of the streetcars and buses. If the building supervisors won't walk there, I don't see why innocent pedestrians who assume they are safe should be allowed to walk there.

Donald W. Zeigler

PRAISE FROM ABROAD

The issue of March 29 through April 11 was fantastic! I have it on my bedstand and have reread the editorial on PG&E many times. Terrific political analysis. Win or lose this one, it won't be any fault of the Guardian. We also appreciate the report from the prison. Any society is only as humane as its treatment of the convict. Where are the POWs on this one? What a contrast to Sweden! The US system is so expensive in human and material terms.

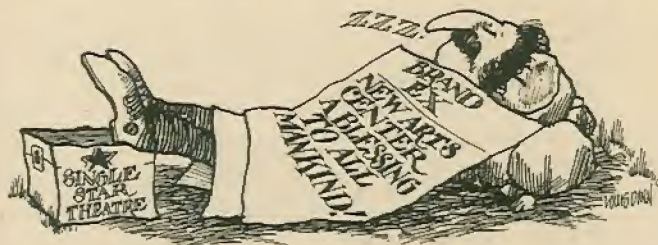
Joe and Juanita Neilands
Stockholm

POSTAL PROGRESS

As many of our subscribers can attest, we've had our problems with the Post Office, largely caused by local stations which weren't moving the Guardian through the mails fast enough. Your complaints, and our complaints, have finally brought results: last issue most homes, whether East Bay, SF or the Peninsula, had their paper within a day and a half of when it was mailed.

We'll keep monitoring the service to make sure it stays this way, but you can help. If you get your paper more than 4-5 days after publication (April 26), complain to your local post office or Postmaster Lim P. Lee, Rincon Annex, Spear and Mission Sts., SF. Be sure to include your ZIP code, and send a copy of the letter to us.

Thanks for the patience . . .



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BAY GUARDIAN

1070 Bryant St., San Francisco, Ca. 94103

Poetry Corner

LOOK FOR AND KNOW THE SEVEN SIGNS OF CANCER

By Lennard J. Davis

1. A wart that does not feel.
2. A welt that cries revenge.
3. Innocuous appearance of blood on the saddle
4. A lump of Russian ancestry.
5. A change in toad stools, plumbing tools, or hatchet men.
6. Insipid newelposts.
7. A tit, corn, blister or carbuncle detected in a low or immoral environ.

Tommy Tumor reminds you: if you have contracted anyone of the above, be sure to see your physician immediately

THE CLERK & HIS SPITE

By Don McClelland

South of Market
the soot falls constantly
on my shoulders.
I'm a dusty old hologram
sitting in my serge lapels.

Luminous worms in my desk,
and I'm tired of the whistling
coming through the punchcards.

O when the earth shall quake
the buildings topple gracefully,
the seagulls wheel and shit
on the smoking bricks.

LIVING IN THE WOODS

By Lennard J. Davis

Living in the woods.
Mosquitoes, Flies, bees are the
soundscreens.
A Svea stove the size of a tuna-
fish can
is a steaming, demon boiler.
At night the sky opens, arms
wide, like a lover with a
machete.
I am learning to read the legends
out there.
Binary stars eclipsing every
twenty-four days.
Andromeda galaxy beaming its
light when our forests were
prehistoric,
reaches us in folding-chair North
America today.
A laser monument to uncle
brontosaurus.
The old kerosene lamp makes
tent-life funky,
reading pages from the *Star Ga-
zer's Almanac*,
pretending to Thoreau tucked
away in this
yellow vest-pocket of the cosmic
suit.

Strata and process: bedrock to
start,
loam covered, then; pine-needle
stuffed,
canvas upon oilcloth, down-
filled sleeping bag,
then me, ear to ground,
listening to ants playing mah-jong
in subterranean, drinking-straw
homes.

This is my tent, green and orange;
folding chairs our front,
drinking coffee from folding
mugs,
we flash a Sears Roebuck smile,
and wave
to the shiny border of the
catalogue page
which threatens to frame us.
Camping Americans.

Sleeping in the woods,
body to ground,
like resting on a coffin lid.
Learning to read the ciphers
of Saturn,
above and below;
Jupiter has two moons tonight.

Listening to the Drone of
daybugs.
The dogs lie like pools of oil
in the shade.

Space and time to labor the
great deeds,
but even astrophysicists would
nod in this sun.

The circle remains between the
trees.

My piss soaks into the poison
ivy,

my shit plops into the cavern of
outhouse slatbench.

Every morning I walk the water
container to Joan's garden
hose,

and fill it cold and full of July.

And when the wind slips across
the Sound,

and licks up against the hair on
my stomach,

I lie back, and think about
John the Baptist
going under for the third time.

Political Notes

By Madeline Nelson, Joel Kotkin and Bob McCargar

Politics

POLITICAL MEETINGS

► It's another mass rally, but with new faces: SF labor organizations joined by consumer groups, protesting Nixon's economics of high prices, wage controls, unemployment, cutbacks in social programs, tax relief for the rich. April 28, noon, SF Civic Center plaza.

► How to be a fighting consumer: SF Consumer Action, public meeting to discuss boycotts and other actions. May 1, 8 p.m., 2209 Van Ness.

► Refuse to let SF waste your money on Mayor Alioto's cultural Candlestick: protest the Performing Arts Center (see p. 4) when the supervisors' Cultural Affairs Committee holds hearings. May 1, 2 p.m., SF City Hall; rally beforehand sponsored by the Community Coalition for the Arts, meet in Civic Center Plaza.

► The Airport Commission is ramming through its pet, the big airport expansion (see Guardian, March 14) at a record pace. Here's the scenario, according to the commission staff: on May 1, the commission will approve the final impact report and expansion plans; May 2, the Finance Committee of the SF supervisors will approve the bond issue; May 7, the full Board of Supervisors will give the project its stamp of approval. Unless conservationists can muster some strength and apply pressure on the board before or during those sessions, the next step must be the courts.

► National Day of Consumer Protest on high prices, May 5, noon rally, Union Square.

► Find out if Prop. 20 (the coastal protection initiative) is going to do any good: two big SF developments, Ets-Hokins' stalled Playland apartments and Gerson Bakar's Lake Merced complex, come before the Coastal Commission May 9. Watch carefully the votes of SF supervisors John Molinari and Fighting Bob Mendelsohn, who calls himself a conservationist. 7:30 p.m., Supervisors' Chamber, SF City Hall.

BERKELEY MODEL CITIES SCANDAL?

Two big problems are brewing for the Berkeley Model Cities program, both involving the Hardemann-Markey Community Corporation (HMCC), one of Model Cities' important divisions. First, according to charges raised before the city council, an HMCC board member may have been involved in conflict of interest in the purchase of land. The council has instructed the City Attorney to investigate. Meanwhile, an audit of HMCC books shows apparent misuse of federal funds.

Edward Harris, appointed to the HMCC board by Warren Widener in 1972 and considered a close Widener ally, has been involved in the purchase of property for the corporation — and at least four pieces of that property come from Leonard Wallace, a black realtor and another Widener friend. Harris is listed as an agent in Wallace's real estate firm, but "absolutely" denies any conflict of interest.

Loni Hancock was the only councilmember to vote against Wilmont Sweeney's motion to authorize final payment on the land. She insisted the possibility of conflict of interest should be cleared up before any final payment was made.

The audit of HMCC — prepared by Ed Lau, the city's internal auditor — charges that the corporation failed to keep its books "in conformity" with regular accounting procedures. Among the irregularities Lau cites in his March 8 report: stipends of up to \$300 paid to HMCC board members which, said Lau, the board had "no authority" to make; "unidentified" long distance phone calls; more than \$1,800 in unaccounted travel expenses; and loan forms "incomplete, unsigned and missing."

If either the conflict of interest or the audit blows up any further, it could make serious problems for Mayor Widener and the new "liberal" majority on the council.

Environment

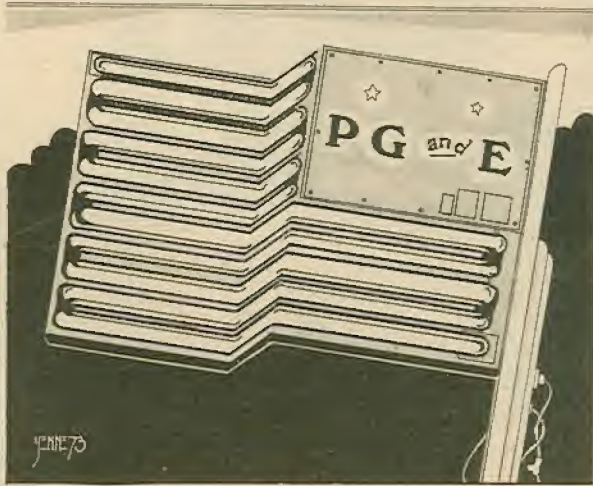
STALLING ON ASBESTOS POISON

The US Environmental Protection Agency (EPA) made new regulations effective April 6 to cut down asbestos air pollution during building demolition, but there's still no enforcement in the Bay Area. First delay: on April 20, two weeks after the regulations were supposed to start, the local EPA office still hadn't received a copy of the official Federal Register, allowing them to notify demolition companies.

After notification, the companies must give EPA 20 days notice before they commence any demolition — but it's not clear what EPA will do about ongoing demolition, such as the buildings on the Yerba Buena site. Norman Grib, local EPA official, admitted that it is a problem: meantime, the buildings keep coming down, the asbestos keeps floating out into the air and into your lungs (see Guardian, April 25).

Berkeley: Analysis of Power Politics

By Joel Kotkin



Bill Yenne

Two major problems loomed over the leftist April Coalition's poor showing in the April 17 Berkeley city council vote: campaign funding, which was visibly much heavier for the moderate Berkeley Four slate; and imagery, which allowed the Four to paint the Coalition as wild-eyed radicals, giving the Four a constituency ranging all the way from liberals to Gazette conservatives.

With only one more of its members (Ying Lee Kelley) elected, the Coalition is split on future plans, with two general philosophies: to go for the hills liberal vote more actively, or to write off the hills and concentrate on the poorer flatland areas.

Jeff Gordon, a leading Coalition strategist, argues that the student-radical vote is no longer to be counted on, pointing to the disastrously low Campus/City Center turnout this time (55-60%, compared to 75% in November).

Gordon and other Democrats want the Coalition to expand its base by playing down the radical image and challenging the liberal front of the Berkeley Four. Fred Colignon, a founder of the left-leaning Tom Paine Democratic Club, argues that "the platform was a bit of an albatross" in the hills because of some of its rhetoric. (Sample: "The city government should be responsible for promoting solidarity between the people of Berkeley and national liberation fronts overseas.")

A platform with less fire and a slate more palatable to the hills — perhaps including such old liberals as Prof. T. J. Kent on the ticket — would best satisfy the Democrats.

On the other side is Lee Halterman, another leading Coalition strategist and an aide to Rep. Ron Dellums. The left, he feels, is "very close" to political

victory and the needed votes are in the poorer flatlands neighborhoods, not the hills.

People like Halterman and Ken Hughes, a well-known flatlands activist, insist that far more separates the Coalition from the hills liberals than from the working-class and poor whites, blacks and Asians in the flats. "The class interests of the people in the flatlands," Hughes stresses, "are just different from those of the people in the hills" — and these flatland people are much more likely to accept the Coalition's ideas of rent control, neighborhood preservation, PG&E municipalization, etc. The hills, this argument goes, have faithfully followed the Gazette/PG&E/realtor line in every city election since 1969, and aren't likely to change.

On the fringes of the Coalition, socialist revolutionaries complain that the Coalition is no longer a radical organization, and that unless it becomes more avowedly socialist and revolutionary and de-emphasizes its ties to Democratic elements, they will have to pack their bags and move on to a new coalition of their own.

As for the winners: the council's new controlling majority (Hone, Sweeney, Kallgren, Ramsey, Widener) is composed of moderate to liberal Democrats; Ed Kallgren hopes the election "represents the possible development of a liberal consensus" in Berkeley. However since he sees the likes of the Tom Paine membership and even Loni Hancock in his "consensus," it may never get off the ground, unless it involves standing up for rent control or against PG&E, for example.

The big struggle to come will be development: battles loom over valuable hunks of Berkeley real estate such as the BART strip, the Marina and the West Berkeley Industrial Park.

And this is likely to be a very pro-development council. Hone and Kallgren may vote against projects on environmental grounds at times, but in exchange black nationalists Bailey and Simmons tend to favor development as long as black contractors get part of the bounty. The only brake on the council will be the newly-passed Neighborhood Preservation Ordinance, with its provisions for mandatory open hearings on new projects.

To watch in the future: the fortunes of Mayor Warren Widener. He comes out of the April 17 vote stronger than ever, with high prestige in the East Bay black community. If he can hold together the widespread coalition of blacks, hills liberals and conservatives, he could make a serious challenge to Ron Dellums in 1974.

Oakland: On to the Runoff

By Bob McCargar

Contrary to Gayle Montgomery in the April 18 Oakland Tribune, Bobby Seale's performance in the Oakland mayoral primary was not "stunning." An April 3 poll for candidate Otho Green showed Seale winning 17%; the final tally gave him just a little better, 19.2%. If anything was stunning, it was the miserable showing of the two candidates Democrats had pinned their hopes on, Green (16%) and Councilman John Sutter (14%) in this city where registered Democrats have nearly a three to one edge over Republicans.

Seale finished second for the simple reason that he campaigned a lot harder than Green or Sutter. Unlike them, he had hundreds of door-to-door canvassers, an effective voter registration drive, and was on the streets himself, starting at 6 a.m. daily.

More interesting than these three candidates, though, was the singular political achievement of incumbent mayor John Reading. By finishing just 58 votes short of the majority needed to avoid a runoff, he accomplished two things: he demonstrated that he can command a virtual majority of the votes even in a large field, and he got into a runoff which he will undoubtedly win in a landslide, bringing in on his coattails three other conservatives with tougher races.

Those coattails could bring disaster for the only three Democrat-backed candidates to make it into runoffs: Joe Coto (running for city council); Dean Madsen (city auditor); and Russell Bruno (school director).

Coto, Madsen and Bruno face a serious dilemma. Each barely made it into the runoff, and now they need all the help they can get to overcome the big conservative vote which Reading vs. Seale will bring out. Although they say endorsing Seale would be "the kiss of death" for them, they can't afford to get him mad or alienate his support, either.

Meanwhile, the whole April 17 mayoral election,

and the campaign leading up to it, had distinct nightmarish qualities for Oakland Democrats. No politically influential group, most importantly including the AFL-CIO Committee on Political Education (COPE) was able to settle on an endorsement, and the result was chaos.

None of the liberal candidates was successful in scraping together a significant campaign issue. The result was that Reading was able to get away with his portrayal of the race as a simple battle between himself and the Black Panthers (just before the election, he sent out a mailer that said, "The radicals will be voting tomorrow, will you?").

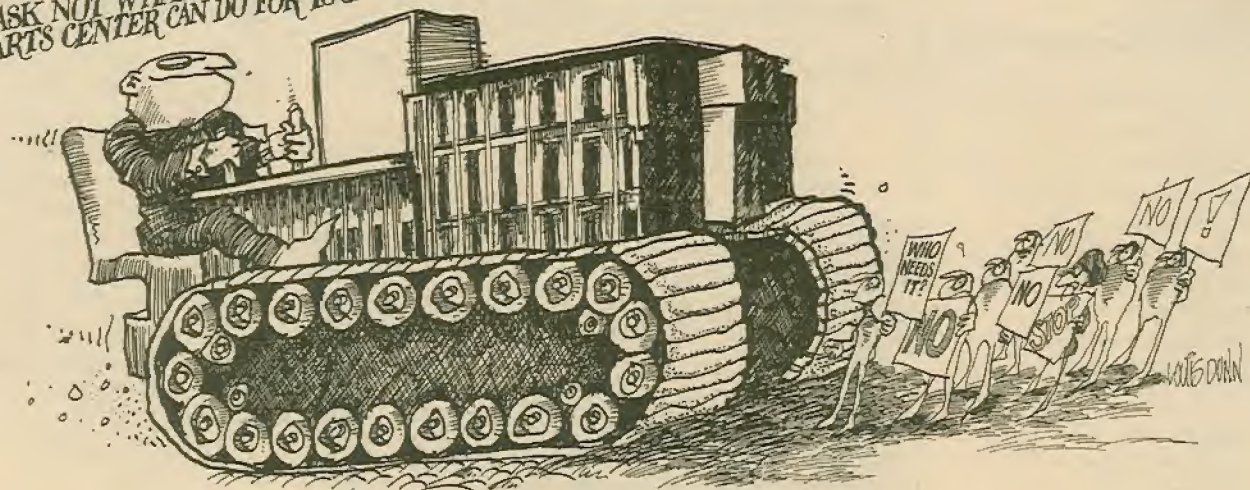
But, symbolic of the lack of unity against Reading, Sutter and Green picked up on the scare imagery as well. Sutter sent out a mailing that read "Don't pick a Panther . . ." and Green sent out literature describing Seale as a militant who had preached violence and disobedience of the law.

Oakland Democrats and traditional liberals had hoped Reading would win the race without a runoff, "to put the whole Panther issue to bed," in the words of Rick Ellis, Sutter's campaign manager. But, to his strategic advantage, Reading didn't win the majority. It's clear that either Sutter or Green would have greatly benefited from official endorsements and increased funds, but as long as the liberals in Oakland are split, Reading remains invincible.

Ellis and Bill Lockyer, Alameda County Democratic Chairman, agree that if neither Coto, Madsen or Bruno is elected May 15, liberal politics in Oakland could be in disarray for years — until, says Lockyer, the black population increases 10% and the city's demographics change.

(To volunteer to work for Coto, Madsen or Bruno: call 465-8595, ask for Marshall Edelmayer or Jim Wilson.)

ASK NOT WHAT YOUR
ARTS CENTER CAN DO FOR YOU



Here it Comes Folks! Alioto's Center For The Performing Arts

By Madeline Nelson

"The justification for putting all of one's cultural eggs into one monumental basket seems to be a child-like confusion of the monument with the product, of the container with the contained."

—Ada Louise Huxtable, architecture critic, *The New York Times*

Mayor Alioto has an eye for the Edifice. He has promoted, as mayor and as a member of the Redevelopment Authority, one of the nation's biggest highrise edifice booms, which has cost the public plenty in public subsidies.

Now, he has another whopper for us: an edifice for the performing arts, a multi-million dollar complex he hopes will stand proudly alongside New York's Lincoln Center and Washington's Kennedy Center, which will cost the public plenty.

But Alioto's edifice will do nothing to help the performing arts in San Francisco. Instead, it will create a cultural Candlestick—the wrong building, in the wrong place, at the wrong time, built for the wrong reasons, all at an enormously disproportionate cost to the city. Below, a report on how the center would drain away public money and cripple, not aid, the performing arts.

Mayor Alioto's proposed Performing Arts Center will benefit, briefly, the construction workers hired to put it up. It will benefit a few big businesses which will front the cash and collect the interest on the major finance bonds. It will benefit Mayor Alioto, help solidify his big labor/big business support for his bid for governor and, if all goes well, allow him to bask someday in its reflected magnificence.

But it will not benefit the arts, and it will not benefit the people who will pay the bills, the residents of San Francisco.

It will be a project of fiscal irresponsibility and debts without ceiling on the same scale as Candlestick Park: which, sold to the public as a \$5 million job in 1954, is going to come to almost \$150 million by the end of the century when, God willing, the staggering, scandal-scarred debt may finally be paid off (see box, p. 5).

It will be a disaster for the popular performing arts it purports to serve, draining off desperately-needed public funds and placing a multi-year mortgage on the city's art budget which could sink for good the small, creative community efforts which have brought spirit to SF's cultural scene.

When the SF Performing Arts Center surfaced formally in 1971, City Hall set the price-tag at \$18 million. But, like the initial Candlestick estimate of \$5 million, that was just the beginning. The architects at first projected a \$2 million cost increase for each year of delay. Figuring no start on the center before next year, that means a new basic cost of \$24 million.

Add to that figure a few details left out of the estimate. The city must buy the land in the proposed site near the Civic Center, land now held by Redevelopment and private owners. The city must build a 1,100 space parking garage now included in the proposal. The city

must lease some state land. And, shades of Yerba Buena, the city must relocate more than 400 poor and black families. Not one of these items, each a major expense, the last certain to involve costly litigation, is included in the \$18-24 million estimate.

Who will approve such an enormous expenditure of public money? Not the public. The plan is to finance the center through a non-profit corporation which, through a legal loophole, can float bonds backed with the public credit without bothering to ask the public's permission.

The non-profit corporation is traditionally trundled out when the city has a project it doesn't think the voters will approve. Candlestick with its skyrocketing costs was built this way (see *Guardian*, May 10, 1968),

Action!

The initial fight on the Performing Arts Center is currently on before Supervisors, because Mayor Alioto has plans to take \$1 million a year out of revenue sharing money for the center. At the April 18 meeting of the finance committee, Supv. John Molinari moved to take that money out of revenue sharing (the Supervisors haven't even held hearings to decide if they want the center in the first place), but fellow committee members Mendelsohn, Tamaras and Francois wouldn't so much as second his motion.

If the mayor insists on using revenue sharing money, odds are the Performing Arts Center will go the way of Yerba Buena, mired in lawsuits. Federal revenue sharing legislation permits the money to be spent on construction only for "ordinary and necessary" capital improvements. It is questionable, at best, whether such a monument fits that category.

Other possible legal fights: over relocation of Yerba Buena, over the environmental impact of the project.

The neatest solution would be if the economic feasibility study, now being done for the art center's non-profit corporation, finds the center would cost too much, but even if the report comes out that way, don't count on much. We've yet to see a big project like this, particularly one Alioto has his heart set on, scuttled because of a negative consultants' report. public hearings on the economic report and on all possible alternatives before approving any project. Preferably, these hearings should come in early fall—when people are back from vacation, when five of the supervisors will be campaigning for reelection.

Even if the supervisors approve the center, demand that project financing be taken before the voters. General obligation bonds, which are what the city uses when the voters give their okay, would cost less than the non-profit corporations' revenue bonds. More important, a vote on the financing would give the people a voice in the spending of their money.

and the city's public parking garages, which benefit downtown merchants, were built this way (see *Guardian*, March 14, 1973), despite the fact that bonds through a non-profit corporation are enormously more costly than bonds approved by the voters.

The theory behind the center's financing is simple: private donors will chip in a large part, the remainder can be covered through the revenue from a massive parking garage, built as part of the center. But that's Candlestick-in-the-sky reasoning, nothing more.

Back in 1971, the project's backers thought they could get \$13 million of the \$18 million total from private donors (though the city's 1971 study estimated only \$10 million could be raised privately). Now, the \$18 million base figure is up to \$24 million, and all the extras will likely drive it up well over \$30 million before construction even starts. Thus, with an optimistic \$13 million in private money, the city will have to foot the bill for payments on more than \$17 million in bonds immediately. No garage in Christendom is going to generate that kind of revenue.

In fact these garages, as we demonstrated in our March 14 story and our Feb. 14 editorial, are notorious money losers, not money makers. Even the Civic Center Garage, three blocks away from the proposed center, is losing money.

A new garage in the arts center may not even be able to pay off its own construction costs, much less bonds for the entire center. And, worse yet, the two public garages will compete with each other.

All this means is more huge debt. San Francisco is already paying \$47 million in interest, nearly 10% of the city's budget, on a total bonded indebtedness of about \$379,818,000. This is 15.5% of the city's assessed valuation, 3½% over the 12% legal debt ceiling set by the charter and well over the municipal debt burden of many other big cities (New York has 6.6, Chicago 2.5, Los Angeles 3.4, Philadelphia 13.8, Detroit 5.1, Boston 9.6, St. Louis 5.7 and Newark 6.9, according to a New York Times survey of Oct. 15, 1972. Debt burden is the percentage of a city's long-term and short-term borrowing to the full valuation of its taxable property). San Francisco cleverly gets around its debt ceiling by exempting big bonds like the port, water, airport, Hetch Hetchy and sewer bonds.

Mayor Alioto wants to use the back door, the non-profit corporation, so that the performing arts bonds won't get added to the \$47 million of public debt. But they must still be paid from tax money. Interest on public bonds generally comes to at least as much as the principal (for Candlestick, it's much more). That means that even with bonds of \$17 million, San Francisco is going to need a minimum of another \$17 million siphoned off from the taxpayers to pay the debt.

Add to bond payments a continuing maintenance cost of, say \$1 million annually (the average for centers around the country), and you get a sense of what Mayor Alioto's edifice will cost the public: not \$18 mil-

lion, not \$24 million, not even \$30 million, but probably nearly twice that much, more than \$50 million by the time the bonds are paid off.

While private donors take tax deductions for their outlays, San Francisco citizens will find themselves paying millions each year from taxes and from their "arts" budget to cover financing and maintenance of a center they never approved. And the citizens could lose yet another way: in Candlestick, the growing deficit resulted in a 50¢ admission tax on every ticket. If this becomes policy when the garage revenues don't come through, if there's a surcharge on top of already high symphony, ballet, opera or play tickets in the new arts center, the average middle class or low income citizen will have little hope of ever setting foot inside the doors. In England, whole blocks of cheap tickets are reserved in public buildings on a first come, first served basis for its audience.

The irony is Mayor Alioto wants to embark on his cultural edifice at a time when everyone, from performing artists to city planners and economists, is denouncing the whole concept of the big centers. Atlanta's went bust. Lincoln Center, built mostly from private contributions, was forced to drastically cut back programs just to stay alive. And only one city in the entire country, Milwaukee, has a center which breaks even—and this center succeeds because it sucked up the business and is about the only place in town for the arts and accommodates lucrative events such as rock concerts and dances. Every other center in the country loses from \$500,000 to \$2 million a year, exclusive of bond costs, a recent survey shows.

Alioto's edifice is doomed to become a dinosaur. Wolf von Eckardt, architecture critic for the Washington Post, wrote in the New Republic in 1971 that "I don't think there will be many more cultural centers. In the 70's it appears we will take culture in smaller, more humble doses and will spread its blessings and buildings around the city, closer to where the people are."

Von Eckardt points out that, of \$200 million spent on the arts in 1970, two thirds went into buildings, not to performing groups. Arts money, in other words, becomes real estate money. And even those private financiers Alioto is counting on for millions are a problem: around the country they have tended to pay for construction, not for operating deficits. The city picks up the tab.

A San Francisco Performing Arts Center will cost money now, and it will tie down much of the city's art budget for the future, crippling SF's performing arts even further.

"It seems quite obvious," writes Ada Louise Huxtable for the NY Times, "that when all the resources for culture are being channeled into one monumental effort that can absorb more than is ever available, the chance diminishes for support of other, non-affiliated, more experimental, non-Establishment arts. These enterprises never break even. All they do is provide the talent, style and new forms and meanings that are what culture is all about."

Already the San Francisco arts budget is miserly. The Neighborhood Arts Commission absorbs more than half its budget simply on administrative costs for its own bureaucracy. The Hotel Tax Fund, the city's other source of funds for the arts, spreads its money too thin: last year, it allocated less than \$1 million to aid more than 50 cultural activities, ranging from the SF Symphony and Ballet to KQED and the Neighborhood Arts Program.

As Jane Jacobs points out in "The Death and Life of Great American Cities," the old idea of the City Beautiful as City Monumental, with large Civic Centers and Cultural Centers, has failed miserably. Jacobs uses the SF Civic Center as an example.

Once the Opera House and library were built near City Hall, she notes pressure from culture lovers who didn't want to rub elbows with criminals and bail bondsmen kept the Hall of Justice from joining the civic center cluster, its logical location. (As a result, the Hall of Justice was erected at 7th and Bryant, site of one of the only real parks south of Market.)

To toss a big new cultural edifice in would accentuate the effect of a non-integrated city center serving cultural commuters from outside. The alternative, favored by city planners as well as local arts groups, is to build or renovate smaller theatres, integrated with their neighborhoods, not set apart. Instead of trying to jam opera, symphony, ballet, theatre and special events into one overstuffed complex, let's spread them around.

For example, a smaller building, one to house just ballet, could go downtown or in a neighborhood, someplace where mass transit is readily available, where parking facilities already exist, where there are restaurants and stores and apartments. In this environment, the theatre would lose some of its forbidding exclusivity. This was the happy case of Carnegie Hall in New York,

which actually created a viable neighborhood of its own with music stores and restaurants.

Six other U.S. cities, including Oakland, have already moved to this end by buying old movie theatres and refurbishing them for performing groups. Oakland converted a 1930's movie house into a symphony hall for about \$1 million, without disrupting the neighborhood. The hall is near a BART station and existing parking.

The Chronicle's Robert Commanday, writing in the April 15 "This World," claims that renovating a theatre "would be more difficult, costly and far less useful and effective than to include a new theatre in the projected Center." But not once does he question whether the projected center should even be built at all, and not once does he compare the cost of renovating several older theatres, at \$1 million apiece, with erecting an edifice which could come to more than \$50 million.

"The Center is not competing with the many worthy (performing arts) projects" in the city, says Commanday, never explaining how the public can afford to spend \$1 million a year in maintenance and further millions in bond interest without tightening up on other arts expenditures, without depleting the general fund.

San Francisco has at least two theatres which could be converted: the Golden Gate (which already has a

small theatre suitable for rehearsals or other performances, besides its main 1,700 seat hall), and the Orpheum, on Market near the Civic Center. If these were converted, most of the public and private money the mayor wants to commit to his edifice could go where it's needed, to support the performing groups themselves.

The current strategy to head off community opposition: Alioto and Harold Zellerbach have promised local arts groups a \$250,000 bonus in this year's budget, and maybe more next year if everyone is good. This \$250,000, of course, isn't much of a bribe: it's barely 1% of even the minimum price of the edifice, and it is just another way of pitting opponents against each other, fighting for crumbs from City Hall.

In this case, the mayor's strategy may not work. More than 25 neighborhood groups have joined together to oppose the center, others would likely join if they were not dependent on wealthy patrons such as Zellerbach, a key center booster. Some arts groups oppose any new theatres for the large companies. Some would support small single purpose theatres or renovated movie houses for the ballet, etc. But all intend to fight Alioto and his Edifice Complex. □

The Candlestick Schtick

Anyone with lingering doubts about the financial wisdom of the Performing Arts Center need only glance at Candlestick Park, one of the epic public swindles in San Francisco history. It moved along on much the same course now charted for the arts center.

Our windy ballpark, initially sold to the public on a \$5 million bond issue, has mushroomed almost beyond belief, to the point that, by the end of the century, the taxpayers will have paid some \$150 million—while the teams which use the park get by for bargain rents. Here's how it happened:

When the voters approved the \$5 million Candlestick bond issue in 1954, it was the first and last time they had a say on how their money would be spent on the park. By the time the city got down to the business of recruiting the New York Giants in 1957, it was clear the cost would be more like \$11 million, which the voters might never approve. The scandal begins.

► To bypass the public, city leaders, under Mayor George Christopher, set up the dummy non-profit corporation Stadium, Inc., as a legal arm of the city. Such a non-profit corporation can float bonds backed by the public credit without the voters' approval.

► First board of directors for Stadium, Inc.: Contractor Charles Harney and two of his employees. Back when a stadium was in the talking stage in 1953, surprise, Harney had purchased some land from the city at Candlestick Point for \$2,100 an acre. In 1957, surprise again, Harney sold 41 acres of that land back to the city for the ballpark at \$65,853 an acre, an astonishing markup in four years of 3,000%.

► Chosen as the contractor for Candlestick construction: the same Charles Harney, given a \$7 million fee to put up the stadium. By operating through Stadium, Inc., Christopher was able to bypass public bidding and let the contract quietly.

► The city also: used the non-profit corporation and floated another \$5.5 million bond issue. But since it wasn't an issue approved by the voters, the interest was 5%, compared to the 2.4% on the original \$5 million bonds.

► The 1958 SF Grand Jury, under conservative businessman Henry North, issued a scathing report of the Candlestick scandal, showing among other things that shortly before the city purchased Harney's land at \$65,853 an acre, it had been selling adjacent pieces of tideland for just \$4,000 an acre. City Hall squelched the report, the Ex/Chron never printed the full story.

► As a final touch, Stevens California Enterprises, which got the juicy food and beverage concession at the ballpark, bought all its milk until 1966 from Christopher's milk company, Christopher Dairy Farms.

The financial details of Candlestick are a short course in selling out the public. Stadium, Inc. rents Candlestick from the city, but pays no rent. Instead, it rents the park right back to the city for the cost of the bond interest, now totalling about \$2 million a year. Besides paying the interest, the city collects all the revenues and pays all the expenses. Last year, for example, when the park cost the city \$4.5 million, it cost Stadium, Inc. nothing.

The city has also given a sweet financial deal to the professional teams which use the stadium. Had the Giants stayed in New York, they would have paid \$900,000 a year stadium rent. In San Francisco they got a new city and a new ballpark for just \$125,000 a year or 5% of gross admissions, whichever was more, and all the profits from radio/TV rights. Even across the Bay, the Oakland A's, with the same basic rent as the Giants, have to pay their share of stadium maintenance, which comes to around \$300,000 a year.

Even the parking concession at Candlestick pays more than the Giants, with an annual bill of \$300,000.

San Francisco paid \$990,000 annual bond interest on the park until 1969, when plans to move the 49ers to Candlestick necessitated major new construction. Accommodating as ever, the city agreed to do all the work, then slipped the 49ers a contract for just \$100,000 a year or 10% of the gross, whichever was greater.

Cost estimates for the renovation bounced from \$9 million to \$16 million as the supervisors fussed and fumed with the figures. Finally, throwing all to the winds, they approved a brand new \$24,400,000 bond issue for the park that started out as a simple \$5 million job. It was these new bonds which pushed the city's annual interest up to \$2 million.

Frantic to meet the payments, the city siphoned off some money from the hotel tax and got the rest by slapping a 50¢ "admission tax" on each ticket. Of course that was no problem for the supervisors and other high city officials, because they get free tickets to the games anyway. This cascade of free passes are even written into the city's original contract with the 49ers, avoiding the problem that occurred in Oakland when the A's Charles Finley lifted the Oakland officials' tickets when they got critical.

The \$2 million dollar bond interest, which San Francisco will pay every year until 1999, is only the smaller half of the cost that Candlestick levies on the taxpayer. Larger still is the maintenance, for which the city paid \$2,406,459 last year.

Maintenance money doesn't come from team rents, from parking, from ticket revenue. It comes straight out of the regular city budget, out of our property taxes and out of other Park and Recreation programs already desperately short of cash.

By the time the bonds are paid off in 1999, conservatively assuming the maintenance costs stay constant, Candlestick will have taken \$72.5 million in property taxes from the city. Together with the bond costs, this brings the total ultimate cost of the ballpark, sneaked through on the \$5 million bond in 1954, to almost \$150 million by the end of the century.

It's the big businessmen who continually form non-profit corporations such as Stadium, Inc., and it's the big businessmen who reap the benefits of the big public projects. We built Candlestick for them. We built parking garages for them. Now, they want us to build Yerba Buena for them, with another sports arena, using the same non-profit front.

The point: How will the Performing Arts Center be any different from Candlestick? The burden of proof is on Mayor Alioto, the supervisors, and City Hall. □



THE 1973 GUARDIAN SUMMER PROJECT

THE BASIC PREMISE: This summer the Guardian will launch its 3rd annual summer project and continue its investigation into the institutions and power centers of San Francisco. To do this, we need more help. We're taking applications for a task force of about 25 volunteers to work with us for 2½ months starting June 14. We'll publish the results, then use them as a basis for continuing editorial surveillance and an early warning system.

THE PROGRAM: Under the direction of Guardian editors Bruce B. Brugmann and William Ristow, Guardian volunteers will work as researchers and investigative reporters in these areas: (1) the structure of power in San Francisco; (2) a cost-benefit analysis of high density/high income development in two crucial SF neighborhoods; (3) an inventory of good things that ought to be saved and bad things that ought to be corrected in SF; (4) price comparisons of all consumer staples, plus several consumer investigations; (5) individual assignments on the basis of special experience and interest.

QUALIFICATIONS: All applications considered. Most favored will be special research abilities and experience in journalism, law, economics, urban sociology and community organizing.

HOW YOU APPLY: Send us a single typewritten page describing your background, interests and qualifications. If possible, include clippings or samples of your work. Deadline June 1, 1973.

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BACKPACKING ON HAZARDOUS TERRAIN: Negotiate with backpack river crossings, snow slopes, slide areas, trail washouts and steep hillsides after taking this class from Mountaineer Dean Caldwell at Heliotrope.

BEGINNING TURKISH: Bargain in the marketplace after taking this "mellow, low-key" Turkish class from Heliotrope. The teacher, Wishniewsky, is a former English teacher in a government high school in Istanbul, will use the audio-lingual method. Two sections, starting May 8 and May 10. \$15.

Communiversity, Modulux 44, CSUSF, 1600 Holloway, SF 94132, 586-2600. Sponsored by Assoc. Students of CSUSF (SF State). Week of June 4, Free.

Family Mix, 43 Mariposa, San Anselmo 94960, 456-5300 May 1-July 1. \$7.50/mo. for as many courses as you like.

Heliotrope, 21 Columbus, SF 94111, 398-7042. SF and East Bay classes, start each month. \$10-\$25/class.

Orpheus, 467 O'Farrell St., SF 94102, 474-3775. June. One or two different courses for \$15; three courses for \$18; additional \$5 apiece.

P.A.S.S. Free U. Experimental College, 1833 Page St., SF 94117, 661-2459 or 752-0773. Ongoing classes. Free if you join Utopian Society of America, \$15/yr.

Impress Yourself

Ever since Socrates, students have liked to sit at the foot of the master. Several "masters," locally or nationally prominent in their fields, will share their expertise this summer in special courses, many at the UC Extension.

Andras Adorjan, nationally-known flutist and first-prize winner at the 1971 International Flute Competition in Paris, will teach a series of master classes at the SF Conservatory of Music from Aug. 20-Aug 31. Adorjan is Second Assistant to Jean-Pierre Rampal, renowned flutist. Classes meet every day, cost is \$110.

You can "Meet Frank Capra" from June 15-17 at the UC Extension's Berkeley campus. Capra, who brought us lots of smalltown America in "Mr. Deeds Goes to Town," "Mr. Smith Goes to Washington," and "You Can't Take it With You," will be on hand to answer questions and reminisce during the weekend. Capra films, including "It Happened One Night" and "The Lost Horizon" (original version), will be shown. Conference instructor is Robert M. Sifton, former Director of Film Education for Lincoln Center and television-film critic of the NY Times. \$30 credit, \$20 non-credit.

Jennifer Cross, Guardian consumer writer and author of "The Supermarket Trap," will teach a workshop in "Consumers and Market Practices" at SF State from June 11-22. Concentration on present-day merchandising of goods and services. Emphasis on quantity and quality identification, frauds and deception, forms of redress, and energizing law enforcement. Meets daily from 6:30-9:30 p.m. \$56.

ACT's Peter Donat will offer a master class at the UC Extension on two consecutive weekends, June 9-10 and 16-17. Donat will give a lecture-demonstration, "Language: Its Power and Beauty," on June 8, 8-10 p.m. Will use many rehearsal techniques, including improvisation, acting games and exercises. Will interview prospective students in advance, help them select scenes from a variety of authors and work with them in a director relationship. Auditors welcome. \$75 for partici-

Alternative Schools

pants, \$25 for auditors. Tickets for June 8 performance only: \$3.

Margot Patterson Doss, who brought the Bay Area to our feet in the Chronicle and her books on good walks, will walk around the East Bay with UC Extension students from July 12-Aug. 16. Walks on Thursdays, from 9 a.m. to noon, and will explore six East Bay locales: The Waterfront, Old Town, Strawberry Canyon, Indian Rock, Maybeck houses, the Magnes Museum. \$45.

Lou Grant, The Oakland Tribune's editorial cartoonist, will teach "The Art of Cartooning" at the California College of Arts and Crafts in Oakland. Class meets T and Th from 9-11:30, July 23-Aug. 24. \$88.

"The Art of the Sacred Solo" is the topic of a master class to be taught at the UC Extension by Frederick Jagel, leading tenor with the Metropolitan Opera Company for 24 consecutive seasons. Jagel, a judge for Metropolitan Opera auditions in San Francisco, will concentrate on both oratorio and church solo work. Will culminate in a public performance by all participants. Participants must audition. Class will meet on three Saturdays, June 16, 23 and 30, from 10 a.m. to 4 p.m. Fee \$75 for participants, \$20 for auditors.

Dave McElhatton, KCBS morning anchor man and Alpha Beta question man, discusses "Inside Radio—Now!" at SF State from June 25-Aug. 3. McElhatton will provide a look behind the big media scenes and answer such pressing questions as "Why has the 24-hour radio newscast been so successful?" "How is it done?" "Where is it going?" Top industry officials will be guest speakers. \$84.

A weekend symposium on "Science Fiction: Mythology Reborn" at the UC Extension will feature Roger Zelazny, noted science fiction author, winner of both the Hugo and Nebula awards, whose works include "Lord of Light" and "Creatures of Light and Darkness." Literature professors at several Bay Area colleges will also participate. The symposium meets July 14-15, from 9:30 a.m.-5 p.m. \$20.

Margaret Mead and Jacques-Yves Cousteau are two lecturers in a series sponsored by UC Extension, on "The Next Billion Years." Centers on present crises and alternative futures facing man and society. Lectures are free, intended for the layman, will be held on Mon. evenings at 8 p.m. June 11-Sept. 3. The location to be announced.

Revolutionize Yourself

The revolution may have disappeared from the streets, but it's well represented on the barricades of alternative education: from an Introduction to Women's Liberation (Women's Study Collective) to Gay Law (People's Law School), to Workplace Organizing and Welfare as a Strategic Institution (Liberation School), to Folk Music and Social Movements (Institute for the Study of Non-Violence).

WORKPLACE ORGANIZING: A Liberation School workshop for men and women interested in political or trade union organizing at their jobs. May 1, 7:30 p.m. \$10 for low income students, \$20 for others.

AN INTRODUCTION TO WOMEN'S LIBERATION: The Women's Studies Collective sponsors this introductory course for all women—single, working, third world, unemployed, grandmothers, gay, high school and everything else. You'll read articles from "Liberation Now!", discuss sex roles and sexuality, the family, racism and women's liberation in general. Dates and times to be announced. \$5, if you can afford it. If not, free.

Continued on next page



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Continued from previous page

REVOLUTION IN CHILE: FILMS, READING, AND DISCUSSION: The U. S. strategy to bring down the Allende government. Will explore the background and current actions of the Allende government and the "Chilean Road to Socialism." Liberation School. Begins May 21. \$20 regular, \$10 low income.

Women's Studies Collective, Harriet, 664-0380; Sandy, 387-2862; in Marin, Aline, 388-2060. Women's liberation classes meeting in homes. Call by June 15. \$5/class, but only if you can afford.



couple of SF State students and a guy who wandered in off the street. We got along great."

STAINED GLASS: George O'Brian concentrates on two projects during his beginner's class at the San Francisco Stained Glass Works: first, students construct a foot-square leaded glass panel, and then a Tiffany window. Techniques of cutting glass, soldering, puttying. Starts first week of each month. \$35 plus a \$5-\$7 materials fee.

DRAWING FROM NATURE: The California Academy of Sciences offers this class taught by free-lance illustrator Howard Hamman. Will draw animals in Steinhart Aquarium, the Academy's dioramas and specimens from the Academy's collections. May 3-June 21, Th nights from 7-10. \$25.

Straw into Gold, 5550 College Ave., Oakl., 654-8359. Weaving. Times not set. \$10-\$12.



Enjoy Yourself



Photo by Peeter Vilms

Kat Montgomery, advanced student in Nelani Rogers Polynesian Dance class, Western Addition YWCA

San Francisco has more than 30 dance groups and teachers offering instruction; for a complete listing, see the July 5, 1972 Guardian. Below, a small sample of the major dance opportunities.

CARLOS CARVAJAL'S DANCE SPECTRUM: Offers everything from Basic Pointe to Bharata Natyam. The SF Dancer's Workshop, meanwhile, emphasizes body movement and body experience, rather than structure. Their interest is in fostering creative style, and no experience is needed.

THE PERFORMING ARTS WORKSHOP: You can study dance along with acting, while at the Community Music Center both dance and instrumental music are available. The Neighborhood Arts Program is the best

financial deal: African, modern and many other varieties of dance for free.

Berkeley Dance Theatre and Gymnasium, 2200 Parker St., Berk. 94704, 848-9310. June 4-July 14, \$150.

Community Music Center, 544 Capp, SF, 647-6015. Also voice, instrument classes. July. Costs on sliding scale according to income.

Dance Spectrum Center, 3221 22nd St., SF 94110, 824-0609. Sliding scale of costs, starting at \$3.50 for one class/month.

Neighborhood Arts Program, 165 Grove, SF, 558-2335. Classes meet various locations. June, free.

Performing Arts Workshop, 340 Presidio Ave., SF 94115, 931-9228. Also acting classes. Apr. 28-July 25, \$5 registration, \$2.50/class.

SF Dancers' Workshop, 321 Divisadero, SF, 626-0414. July 2-13 and July 23-Aug. 10, \$3.50/class; \$30/ten classes.

Know Yourself

Meditations and encounters aren't so big anymore, extension programmers report, but there are still lots of flourishing courses and lots of ways to stay in touch.

THE SIMPLE LIFE: What does the vow of poverty mean to you? This course at the Humanist Institute gives you a chance to find out. Explores simple life styles of Hopi Indians, the Shakers and Trappist monks. Meets once a week for 2½ hours, starting June 18. \$65.

TENNIS FLOW: Workshop integrating principles of body awareness, movement, dance, music and meditation with tennis instruction and practice to master flowing tennis strokes. Esalen. May 12-13. \$30.

PSYCHOLOGY OF OVEREATING: Leonard Pearson discusses "liberated eating," designed to free the individual from the tyranny of food. An approach to overeating which does away with counting calories, forbidden fruit, dietary deprivation. Esalen. May 10, 8-10:30 p.m., Unitarian Church. \$2 general, \$1 student.

FORKED TONGUE—THE COMMUNICATION GAP: What makes you want to hear Krishnamurti but not

listen? Also, what makes you want to meditate but remain unrealized. Institute of Asian Studies. \$45.

ORGANIC LIVING: Living a more organic life is the aim of the participants in this course at the Humanist Institute. The class includes both individual and group projects, like investigations of additives in food, the tooth trip, communal living and an intensive study of nutrition. \$30.

THE THEORY AND PRACTICE OF BUDDHIST AND TAOIST MEDITATION: A four-day Esalen retreat conducted by Alan Watts and Al Chung-Liang Huang. Watts writes, "... the various forms of yoga and za-zen as now taught in the West are, though beneficial, much too stiff and up-tight in style. ... one's meditation practice is not working properly unless it is delightful." Aug. 5-9, \$220.

T'AI CHI CH'UAN: At the Inner Research Institute, learn this Taoist Yoga exercise based on ancient boxing movements. Classes begin on May 7, June 21 and Aug. 6. \$25/month.

Arica Institute, 580 Market St., SF 94104, 986-8800. 40-day Intensives starting June 4 and July 20. \$50 for The Open Path; \$600 for 40-Day Intensive.

Center for Innovative Education, Stiles Hall, 2400 Bancroft Way, Berk. 94704, 841-8900. Workshops for teachers, \$15-\$40.

Esalen, 1793 Union St., SF 94123, 771-1710. Programs of varying lengths starting all the time. All prices, from free introductory evenings on up.

Harrad, 245 5th Ave., SF, 752-0470. Starts each month. Human Values, Intimacy and Sexuality. Costs vary from \$1-\$3.

Humanist Institute, 1430 Masonic Ave., SF 94117, 626-0544. Personal growth through group study and experience. June 18-Aug. 10, \$25 and up.

Inner Research Institute, 131 Hayes, SF 94102, 621-2681. T'ai Chi Ch'uan. Classes beginning May 7, June 21, Aug. 6, \$25/month.

Institute of Asian Studies, 3494 21st St., SF 94110, 648-1489. Graduate studies in Asian civilization, \$22.50/unit.

Personal Exploration Groups, Stiles Hall, 2400 Bancroft Way, Berk. 94704, 841-8900, 841-6013. Starts end of June, \$18 for students, \$25 for others.

Sivananda Yoga Center, 1738½ Ninth Ave., SF 94122, 564-2497. Ongoing classes. \$1.50/class (\$1.20 with coupon books). Year's membership: \$5.

Continued on next page

sivananda yoga center

Announces the arrival of Swami Vishnu Devananda in SF May 7-9

The famous disciple of Swami Sivananda and well-known instructor of Hatha Yoga will give 3 classes in Hatha Yoga and a series of lectures.

For information on attending call **THE CENTER** 1738½ 9th Avenue 564-2497

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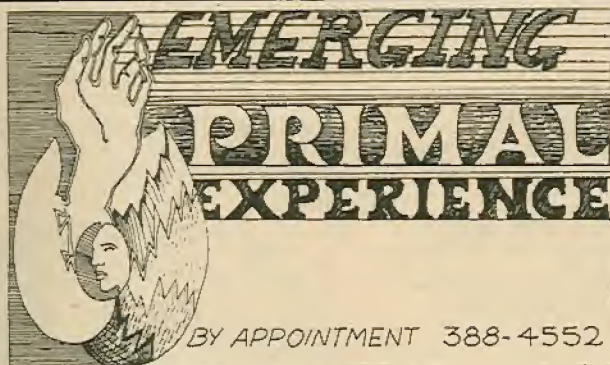
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This summer ARICA is offering the following programs in San Francisco:

THE FORTY DAY

June 4 thru July 13 and

July 23 thru August 31

THE OPEN PATH

Open path weekends are scheduled for April 28/29, May 12/13 and May 26/27.

FORTY PLUS

A new program designed for people over forty May 5/6 and May 19/20.

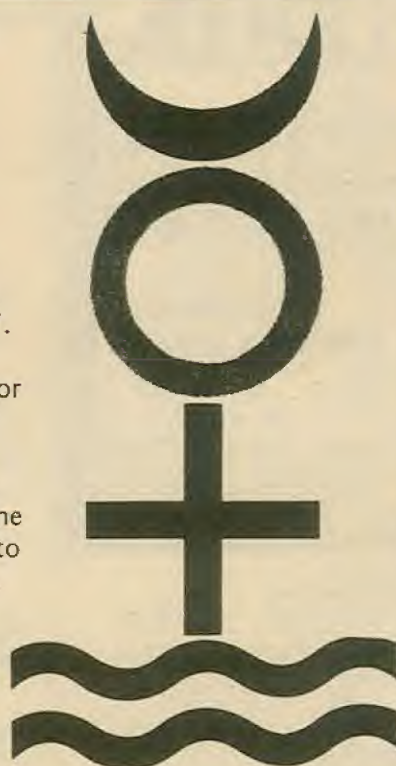
NINE DAY EXTENDED

The first portion of the nine day program is scheduled to begin May 26 thru June 3.

For more details, write to ARICA in San Francisco. We appreciate at least two weeks advance notice for registration in our programs.

For more information write or phone:

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LISTENING TO OUR
INNER VOICES — May 19th

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EVENING CLASSES BEGIN APRIL 30

MONDAY

Women & Literature, Revolution in Chile, State Capitalism, Welfare Organizing

TUESDAY

Sexism in Schools, Marxism, Workplace Organizing, Feminism & Socialism

WEDNESDAY

Science & Ideology, Older Peoples Group, Radical Journalism

THURSDAY

Imperialism, Researching Oakland

FRIDAY

The Politics of California Prisons

INFORMATION:

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W institute for the study of nonviolence, box 1001, palo alto, calif. 94302 (415) 321-8382

Alternative Schools

Make Both Ends Meet Yourself

There's no reason to give up on academia just because you're on foodstamps, on welfare or looking for work. In fact, this may be the time to plunge in: you've got the time and it's easy to find a course of most any description for \$25 and under. And there are plenty for free. Here's where to look:

ALTERNATIVE SCHOOLS: Interested in Conversational Swahili? Alpha Brain Wave Training Thru Bio-Feedback? Natural Foods Cooking? Basic Photography? You'll find these and many others at the alternative schools, which have the less rigorous, often more colorful stuff in arts and crafts, encounters, languages, skills, left-wing politics. Fees range from nothing to \$25. Communiiversity is free. Orpheus has a sliding scale for fees: one or two different courses for \$15, three different courses for \$18, any additional for \$5. Heliotrope's classes can be as expensive as \$25, but most are in the \$10-\$20 range. Family Mix in San Anselmo charges \$7.50 per month for as many classes as you like. P.A.S.S. Free U. is free if you join the Utopian Society of America for \$15 per year.

COMMUNITY COLLEGES: Here are far more traditional courses, nearly all for college credit, but they are often cheaper and always inexpensive. The difference is that community colleges are oriented to purely academic offerings or to teaching a trade. The SF Community College District, made up of City College of SF and SF Adult Education, offers day and evening classes, tuition-free, without prerequisites, for everybody over 18. They have crafts, such as photography, ceramics, and drawing, as well as basic college courses and vocational classes such as typing.

Other community colleges are much the same—College of Marin is free if you're a resident of the district enrolled in over 10 hours of classes and are over 21. If you're under 21, it's also free. If you're over 21 and enrolled in less than 10 hours, it costs \$3 per unit, which is very inexpensive (compare \$88 per unit at the California College of Arts and Crafts).

Community Colleges have no fees or extremely nominal ones for district residents. Write the Director of Admissions for a catalogue. Classes start in June.

Canada College, 4200 Farm Hill Blvd., Redwood City, 94061, 364-1212.

Chabot College, 25555 Hesperian Blvd., Hayward, 94545, 783-3000.

Contra Costa College, 2600 Mission Bell Dr., San Pablo, 235-7800.

Diablo Valley College, 321 Golf Club Rd., Pleasant Hill, 685-1230.

Foothill College, 12345 S. El Monte Ave., Los Altos Hills, 94022, 948-8590.

College of Marin, Kentfield, 94904, 454-3962.



Photo by Peeter Vilms

Jan Stockham, pottery student, Oceania High School (sponsored by Pacifica Adult Education)

Peralta Community College District: Composed of: College of Alameda, 555 Atlantic Ave., Alameda, 522-7221; Grove St. College, 5714 Grove St., Oakland, 655-6110; Laney College, 900 Fallon St., Oakland, 834-5740; Merritt College, 12500 Campus Dr., Oakland, 531-4911.

SF Community College District: Made up of City College of SF, 50 Phelan Ave., SF 94112, 587-7272. Adult Schools: John Adams Adult Center, 1860 Hayes St., SF 94117, 346-7044; Alemany Adult Center, 750 Eddy St., SF 94109, 776-4639; Galileo Adult Center, 1055 Bay St., SF 94109, 776-5018; Mission Mission Adult Center, 18th and Dolores, SF 94114, 431-4899; Pacific Heights Adult Center, 220 Golden Gate Ave., SF 94102, 771-4880.

Skyline College, 3300 College Dr., San Bruno 94066, 355-7000.

JEWISH COMMUNITY CENTER: Everything from a Jungian Dream Workshop, to ceramics, to cooking, to yoga, to Israeli dancing. The price is right. Dream Workshop is \$8 for Center members, \$15 for non-members; art classes are \$10 for members, \$18 for non-members. Also, lecture series and discussion groups at nominal costs.

Jewish Community Center, 3200 California, SF, 346-6040. Ongoing and monthly classes. Less than \$10 for members, slightly higher for non-members. There are other Jewish Community Centers in Marin (479-2000), on Brotherhood Way (334-7474), Belmont (591-4438) and Oakland (533-9222).

SF RECREATION AND PARKS DEPARTMENT: Many crafts—ceramics, painting and drawing, weaving, stained glass, film animation—meeting weekly for three hours. \$15 fee for the course. All art classes meet in the Sharon Building at Golden Gate Park. Register prior to June 18. Also an extensive dance program, meeting at different locations in the City. Modern, folk, square and beginning and intermediate ballroom, all for free. Also free: a story-telling class beginning on June 26.

SF Recreation and Parks Dept., McLaren Lodge, Golden Gate Park, 558-4268. June 16-Sept. 3. \$15 for crafts, others free.

OAKLAND RECREATION AND PARKS

DEPARTMENT: Lots of sports, including sailing classes for \$12/4 sessions for residents of Oakland, \$15 for non-residents. Must pass a swim test or have a Red Cross card. Also offers folk guitar, Chinese cooking, pottery, lapidary and photography, all in the \$10 to \$20 range.

Oakland Recreation and Park Dept., 1520 Lakeside Dr., Oakland, 94612, 273-3296. \$10-\$20.

YMCA AND YWCA: The various Y branches offer languages, dance and exercise, arts and crafts, swimming, music, driving and auto repair. Most classes under \$20, some free. Tennis is popular at the Y, as is antique refinishing and auto mechanics.

For more specialized but inexpensive instruction, try these schools: **ARTS AND CRAFTS:** The Mission Art Collective (for Mission residents), The Richmond Art Center; **MUSIC AND DANCE:** Community Music Center, Neighborhood Arts Program; **SOCIO-POLITICAL:** Liberation School, People's Law School, Women's Studies Collective.

YMCA, headquarters, 220 Golden Gate Ave., SF, 885-0460. Carlmont Branch, 2811 San Carlos Ave., San Carlos, 591-9622. Chinese Branch, 855 Sacramento, SF, 982-4412. \$10-\$30.

YWCA, Downtown Center, 620 Sutter, SF 94102, 775-6500. Clay St. Center, 965 Clay, SF 94108, 982-3922. Western Addition Center, 1830 Sutter, SF 94115, 921-3814. June. \$10-\$20.

Berkeley Adult School, 1950 Carlton, Berk., 644-6130. June 18-Aug. 10, \$4 for any number of classes. Slightly higher for ceramics, figure drawing, etc.

Educate Yourself

Write to Director of Admissions, Summer Session, at address given or call for course listings. "Sp." on listing indicates that the institution has special programs, such as workshops and symposia, as well as academic classes. Note: the average university course is more than one unit, so when costs are given by units, they should be multiplied by the number of units of the specific course you want to take.

NATIONAL PARKS AND URBAN AMERICA: THE GOLDEN GATE NATIONAL RECREATION AREA: This program, under the auspices of the UC Extension, will be a public forum to investigate what the Golden Gate National Recreation Area could become. A day of lectures and discussions, followed by a week of workshops, will explore such questions as: What are the recreational needs of an urban population? What values will dictate the management of the park? and others. Lectures on Saturday, May 12, with workshops on May 14-17. \$10.

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San Francisco Museum of Art

Registration for Summer Art Classes begins May 14, 1973. Classes commence the week of June 18th. Courses are available in studio workshops and historical surveys to children, teenagers and adults.

CHILDREN

Art for Children: 3-5, 6-9, 9-12 years old.

Rhythm and Movement for Children: 3-5, 6-9 years old.

Mime, Dance, Vaudeville and Showmanship: 10 years and older.

TEENAGERS (12-15)

Ceramics, Printing, Metalwork and Jewelry, Environmental Painting, Animated Films

ADULTS

Mime
 Animated Films
 Photography
 Ceramics
 Metalwork and Jewelry
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 Life Drawing
 Painting: Oils, Acrylics, Watercolors, and Environmental.
 Architecture of San Francisco (Touring class)

For a complete brochure listing times, dates, and descriptions call 863-8800 extension 56. Or write: Education Department, San Francisco Museum of Art, Van Ness and McAllister Streets, San Francisco, California, 94102.

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MAY I HAVE THE LAST TANGO?

Coming next issue: Larry Peitzman's authoritative review of "Last Tango in Paris," opening May 16 at the Royal Theatre (1529 Polk). Tickets are \$4, on sale right now, and they're going fast ...

Parents of Children Ages 7-10

Who are searching for a school which will stimulate their child to develop Academically and Socially at his or her individual pace will be interested in a new alternative school which is now being formed to open next fall. For more information please attend a meeting on Thurs., April 26 at 7:30 pm at RIVENDELL, 956 Cole St. nr Parnassus... Or call 564-4235 or 661-2046

Presidio Hill School

San Francisco's first alternative school since 1918. Accepting applications for fall. Summer Environmental Day Camp starting June 25. Call 751-9318.

FIRST YEAR LAW STUDENTS

The Potter Law Review is now accepting enrollment reservations for its Five-Day intensive cram course, which will be given in the Los Angeles and San Francisco areas.

This is the fast-moving, but comprehensive, course you have been hearing about. Students taking this course will be thoroughly prepared in the three subjects given on the First Year Law Students Bar Examination. This is accomplished by way of a unique method which includes bombarding the student with the rules of substantive law. The course also includes analysis of past examination problems and tips on writing passing answers. The writing session will include such things as 1) how to get started, 2) what to do if you don't see the issues, 3) how to handle time problems, 4) how long should the answer be, 5) what are they looking for, 6) how can you apply the law you know, and 7) what to do if you're not sure of the law.

Don't take the chance of losing a year. This minimum investment will help to insure your passing grade and may save you hours of laborious study, as it has done for many others.

And, if you are approaching Finals, this may be the course for you, too. Law school is too competitive not to take advantage of every reasonable opportunity to be successful.

Location: The Holiday Inn, So. Airport Blvd., So. San Francisco
 Dates: May 22-26 Tuition: \$60.00 Time: 7:15 til 11:00 each evening
 Last year the Program was filled, and many students were turned away. Enrollment may be accepted at "the door" if remaining space is available. To insure an enrollment reservation, however, the student should forward the tuition fee to: **POTTER LAW REVIEW**

P. O. Box 101 For further information call:
 Berkeley, CA 94701 (415) 327-5731

Alternative Schools

media, Stanford's Institute may be for you. It's composed of three workshops: Film Production, Broadcast News and Public Affairs, and Mass Media. Classes will be held on the Stanford campus and at the San Francisco studios of KPIX-TV. June 25-August 18.

HOMOSEXUALITY AS A SOCIAL ISSUE: San Francisco State offers this broad interdisciplinary look at the issue of male and female homosexuality. The course will encompass many of the aspects of homosexuality — legal, social, religious, medical — in the context of the San Francisco gay community and the gay liberation movement. June 25-August 3. \$84.

GAMES COMPUTERS PLAY: Have computers always frightened you? If so, what better way to overcome your fear than spending a weekend playing games with them? UC Extension's computer experts will not only teach you to play, they'll show you how to program and write your own games. No experience is necessary. July 14-15; 9 a.m. to 10 p.m. Saturday; 9 a.m. to 6:30 p.m. Sunday. \$65.

SIERRA ASCENT: San Francisco State's Travel Study Tour takes you by train in a Dome car to Reno for an overnight stay. Along the way, you'll study differing patterns of land use. Return by bus via Virginia City, Carson City, Lake Tahoe. July 28-29. \$28 plus travel (\$42-\$52).

INTERIOR PLANTS: David Bigham, a Landscape Designer and Gardener, will give you practical experience in propagation and care of your house plants. Plant requirements for healthy growth, increasing existing plants, plant "clinics" on disease, special plants and their care. UC Extension June 21-Aug. 2, 7-10 p.m. \$55 includes some plant materials.

MEDIA MESSAGES AND MANIPULATION: CSU Hayward offers this study of the psychological and logical aspects of persuasion in the media. Students will also discuss the mechanics employed to convey information. June 18-29. \$54.

SEXISM IN EDUCATION: The historical and contemporary forces relating to women in educational roles is the topic of this CSU Hayward course. Special emphasis will be placed on how the schools foster stereotyped roles. June 18-29. \$54.

EXPERIENCE IN HUMAN EXPRESSION: The psychology of human expression is the topic for this CSU-Hayward-sponsored weekend seminar, taught by a dance professor and a psychologist. July 13-15. \$36.

Calif. State Univ., Hayward, 25800 Hillary St., Hayward, 94542, 884-3821. June 18-July 27, \$18/unit. Sp.

Calif. State Univ., SF. (SF State). 1600 Holloway Ave., SF, 94132, 469-1673. Several sessions of varying lengths, all between June 4-Aug. 24, \$28/unit. Sp.

Golden Gate Univ., 536 Mission St., SF, 94105, 391-7800. June 11-Sept. 21. \$38/unit.

Stanford Univ., Stanford, 94305, 321-2300. June 25. Summer Visitor Program for non-degree candidates. \$485/8 units. Sp.

Univ. of Calif. Extension, SF: 55 Laguna St., 94102, 861-6833; Berk: 2223 Fulton St., 94720, 642-4111.

Univ. of San Francisco, SF, 94117, 752-1000. June 18-Aug. 3, \$56/unit.

Do it Yourself



Duncan of Duncan's Cycle Recycle; instructor at Heliotrope

Now that group sex, alternative lifestyles and massive introspection are beginning to pall, why not try something else? The move is definitely on to the do-it-yourself projects. Here are some suggestions on how to be culturally significant and, at the same time, learn how to fix your Volkswagen and lash the straps properly on your backpack.

AUTO AND BIKE REPAIR:

Heliotrope:

BASIC VW: How to repair your Volkswagen. Two sections: T from 7-10 starting May 8; W from 7-10 starting May 9. \$15.
BICYCLE REPAIR AND MAINTENANCE: Taught by J. Duncan, and M. Percy, bike mechanics. T 7-10 starting May 1. \$15.
CAR MAINTENANCE (PROBLEM SOLVING): Symptoms of the sick car. M 7-10 starting May 7. \$15.

College of Marin:

AUTOMOTIVE MECHANICS: No prerequisites. Two sections: M-Th 8-11:35, and M-Th 1-4:35. Starts June 18. \$9.

Downtown Center, YWCA:

AUTO MECHANIC I: Preventive maintenance and consumer knowledge. Dates and times to be announced. \$14.
AUTO MECHANIC II: Do your own tune-up. Dates and times to be announced. Must have taken Auto Mechanic I or have permission. \$8 plus \$5 lab.

BACKPACKING:

UC Extension:

PLEASURE BACKPACKING: Emphasis on enjoyment. Two sections: W, June 13 and 20, 7-10 p.m., with weekend field trip to the Sierra June 23-24; and W, Aug. 1 and 8, 7-10 p.m., with a weekend field trip to the Sierra on Aug. 11-12. \$40.

Heliotrope:

BACKPACKING: For Beginners. W, 7-9 p.m. starting May 2. \$12.

BACKPACKING ON HAZARDOUS TERRAIN: Toward becoming a more versatile and safer backpacker. May 5 and 6. \$20.

BASIC MOUNTAINEERING: The art of climbing. May 12 and 13. \$20.

COOKING

Various YWCA branches offer Chinese, Japanese, French and diet cooking. Summer dates and times not yet announced. Between \$25-\$40.

Heliotrope:

CAKE DÉCORATING: Decorate a cake every week. 11-1, starting May 5. \$20 plus \$3 supplies.

FISH COOKERY: Inexpensive, unusual dishes. Two sections: Th 9:30-12 noon, and 7-10 p.m., starting May 3. \$20.

NATURAL FOODS COOKING: Playfulness and delight in cooking. W 9:30-12 noon starting May 2. \$20.

NOTE: Orpheus, Communiversity and the Jewish Community Center also offer cooking courses, but have not set summer schedules.

SEWING:

College of Marin:

SEWING: Pattern fitting, cutting out, assembling garment. T and Th 9-12 noon, July 19-26. \$6.

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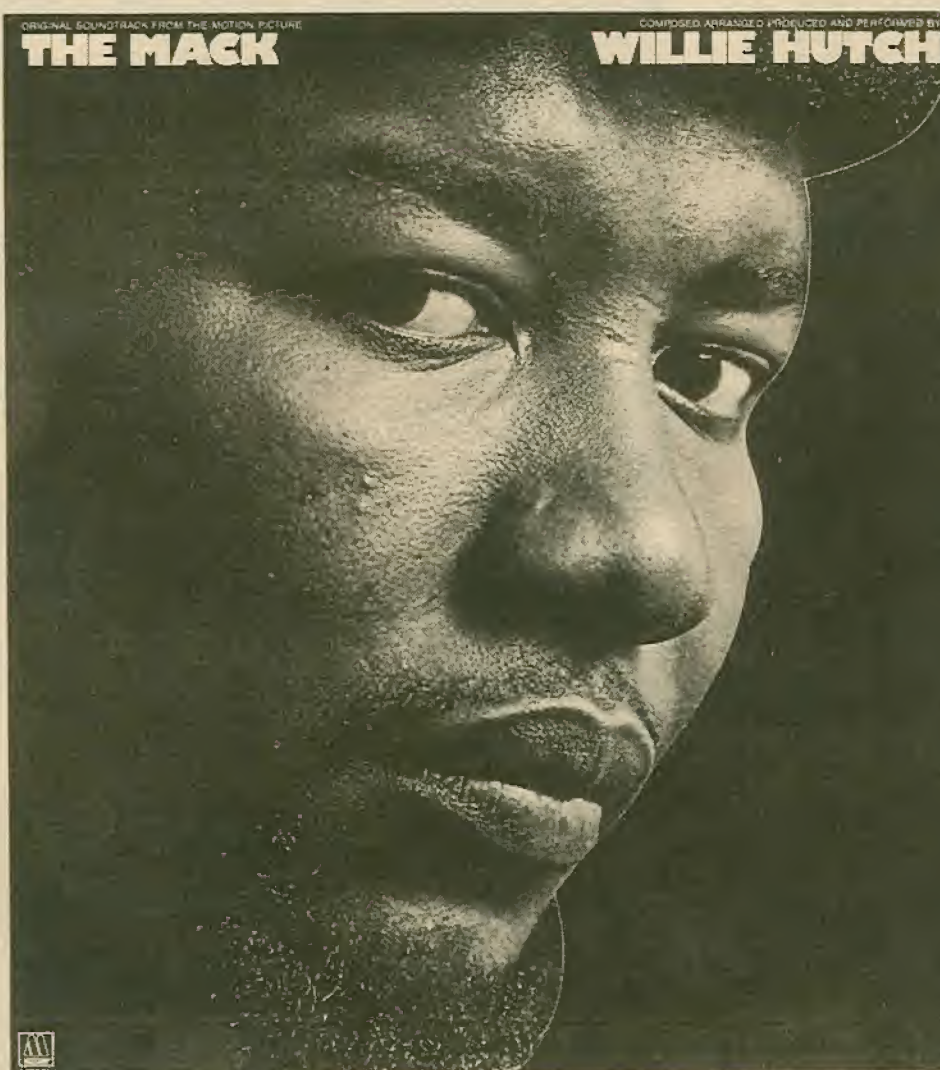
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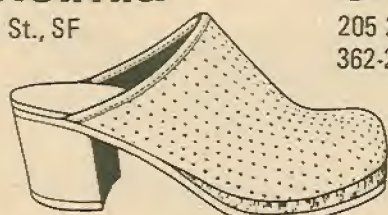
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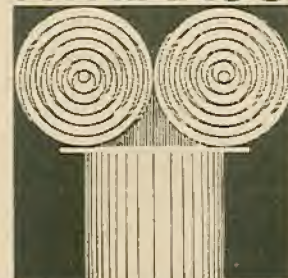
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Let Them Eat Artichokes, Says The League of Women Voters

The League of Women Voters — "A Nonpartisan organization established in 1920 to promote political responsibility through informed and active participation of citizens in government."
— From a League of Women Voters letterhead.

"Understanding political campaigning is like eating an artichoke. Political rhetoric contains many layers of material that should be peeled away. Part of the layers can be swallowed, but much has to be discarded until you reach the heart. Even then you must watch out for the choke!"

"So when you hear slogans and labels issued by politicians and their supporters ask yourself, 'Is this the meat of the issue, or the garbage to be thrown away?' Sort it all out and look for that solid core on which to make your decision."

"This is extra important during the last few days before the election when the rhetoric and name calling get especially heavy. If you want the facts about the candidates and issues, call the Berkeley League of Women Voters at 843-8824." — Public Service announcement by the Women League of Voters broadcast on KTVU just before the Berkeley election.

The above bulletin from the League of Women Voters in Berkeley flashed across the KTVU screens at the height of the Berkeley election as PG&E, its No on 8 Committee, its SF advertising firm, its SF public relations firm and their expensive campaign were confusing and dividing Berkeley voters on the ballot initiative to buy PG&E.

The League could have taken its own advice and given the Berkeley voters an unbiased, non-partisan and pro and con argument on this crucial issue.

The League didn't do it. Instead, two weeks before the election, the League issued a political broadside against Measure 8 (to municipalize PG&E) that looked and read as if it came from Larry McDonnell's News Bureau at PG&E.

In effect, the League came out against public power and a policy of keeping the enormous monopoly profits of electricity in Berkeley, for the benefit of the public through lower taxes, lower rates and big cash infusions for the general fund.

Instead, the League voted for PG&E and taking these enormous monopoly profits out of Berkeley to PG&E headquarters in San Francisco and in large part to large Eastern banks (like Chase Manhattan, National City Bank of New York, Manufacturers Hanover's Trust) and large Eastern insurance companies (like Prudential, New York Life, Equitable Life), who comprise nine of the top 10 PG&E stockholders. (The only local firm in PG&E's top 10 is the Bank of California.) This is who gets the most benefit from PG&E power in Berkeley.

By its stance, the League also cast an influential vote for the development bloc (Crocker, Del Monte, Southern Pacific, Bank of California, Foremost McKesson, Dean Whitter & Co., the old development gang, supported PG&E with cash campaign contributions) and put its weight behind the kind of big development this utility/development/chamber bloc is promoting in Berkeley, San Francisco and much of the Bay Area.

The League without gulping swallowed the whole PG&E line and put it forth without deviation as the League's own in its ballot analysis. All the PG&E ammo and strategy were there: the old self-serving scare tactics, its discrediting of the Committee for Measure 8, its refusal to give any credibility or even publish or even debate the committee's arguments for municipalization, its careful sifting of the city's official feasibility study to find every conceivable negative or problematic point to magnify all out of proportion, its Orwellian re-



vision of the official study to make it conclude in doublethink what it didn't ever, ever, ever conclude — to make it say, in effect, that municipalization of PG&E in Berkeley is not feasible.

This is not, repeat not, what the city's independent utility consultants said. They said that public power is feasible in Berkeley and that the city would derive significant benefits from it.

Other League branches present ballot arguments in pro and con form. The Berkeley League presented its ballot arguments in analysis form and, on the municipalization issue, couldn't find a single argument, not a single good word, nothing, for municipalization.

The closest it came to a pro-argument was, way down in its analysis, after a scathing barrage of negative assertions, to ask the question almost as an afterthought: "What benefits are expected from municipalization?" The League's answer: "During the first 10 years, no benefit, and a probable increase in rates, are projected."

No benefit in the first 10 years? The consultants projected \$6,319,000 cash benefits to Berkeley in the first 10 years, \$29 million in the first 20 years of municipal operation.

A probable increase in rates? Increase relative to what? The League didn't say that, though the consultants projected a 5% increase in Berkeley municipal rates, they also projected a 10-15% increase in PG&E retail rates within 1-3 years. Nor did the League bother to point out that PG&E's latest rate increase, granted by the State PUC without a public hearing, has already pushed PG&E's retail rates 1.5% higher than the consultants' projected city rate increase.

The League stated that "The report leaves the question of 'feasibility' somewhat ambiguously answered." Any freshman in economics at Berkeley High School could read that report and see that the consultants said it would be feasible, beneficial and profitable for Berkeley to buy PG&E. What, for example, is ambiguous about this statement in the report: "Significant long-term benefits would accrue to the City of Berkeley if it operated its own electric system. After 20 years of municipal operation, the City would have an equity in its electric system of about \$16 million, and would have accrued additional cash benefits of about \$29 million in the form of rate reductions, funds to offset inflation, funds for additional utility improvements such as undergrounding, and funds for other municipal operations."

What about the effect of municipalization on Berkeley taxes? Like PG&E, the League saw nothing but problems for Berkeley and spoke darkly of "lost PG&E taxes, but it didn't mention that the public power profits would ultimately exceed PG&E's taxes.

What about the modest growth in demand for electricity, which the consultants said would have to be sustained to make municipal operation feasible?

That won't happen, says PG&E, as it continues to promote and build and advertise for an even greater growth rate. That won't happen, echoes the League, adding: "In fact, figures for 1971, the last year reported, show a negative growth rate — i.e., an actual decline in demand — of .5%."

The Berkeley voter was supposed to assume that this decline in demand held for all sectors of the electrical load in Berkeley. It didn't. The League, in a telling bit of knavery and deception, took only the consultant's figures for the commercial and industrial sector, which probably reflects the current economic recession.

What the consultants did say, and the League fudged over, was that the demand for the entire city went up by 3 million kilowatt hours in 1971 over 1970. Further, in the words of the consultants, "the growth rate in the foreseeable future probably will approximate the 1965-71 average growth rate of 3.1%." In any event, this is the phoniest of phony arguments: PG&E and the development bloc, not the pro-municipalization people, are working hard to see that growth expands pellmell, which is what the election was all about.

Come, come, ladies: are you giving us the heart or the choke? Is this the meat of the issue or the garbage to be thrown away?

What about conflicts between PG&E statements and the consultants' statements on specific cost items? The League made no effort to put the claims of each side in perspective — to point out the obvious fact that PG&E had everything to gain by exaggerating the cost of acquisition, and that the consultants on city contract have everything to lose by underestimating them.

Instead, the League asked, "What assurance is there that the forecasts of the consultants are reasonable?" It did not ask "What assurance is there that PG&E's forecasts are reasonable." (We ask: how naive and biased can you get?)

And, in answering its own loaded question, the League without gulping used every nit-picking PG&E argument and ignored every counter argument raised by the Committee for 8.

In short the League not only misread and blatantly misconstrued the key document of the campaign (the consultants' report), but it didn't make any independent study or evaluation of non-private-utility feasibility reports or public power systems in other cities. It did however, make much of PG&E's point of three cities where acquisition proceedings were abandoned. What cities? Just why were acquisition proceedings abandoned? Was it a defect of public power or was it because the local private utility came on with the clout PG&E showed in Berkeley? The League doesn't say. (Was it because PG&E didn't supply the answers on this one?)

Other questions follow quickly: Why didn't the League study public power

systems elsewhere? Why didn't it study the nearby successful cases of Alameda, Palo Alto and Sacramento, all of whom enjoy lower taxes and lower electric rates because of public power? Did they find a single private utility feasibility study that didn't say public power was unprofitable, risky and ill-advised? Did they find as failing any of the 31 public power systems formed since 1960, or, for that matter, any of the country's more than 2,000 public power systems?

Are the people of Berkeley too dumb and incompetent to operate a public power system? What kind of artichokes does the League&PG&E want the people of Berkeley to eat?

The League's tactics were as instructive as their findings. The Committee for Measure 8 delivered a detailed critique of the League's analysis, cited 17 points of omission or error and asked the League formally to correct its analysis or distribute the Committee's rebuttal along with the League's analysis. The League refused.

Shut out by the League, the committee leafletted the League's Candidates' Night. "Is the League in League with PG&E?" the leaflet asked. The League fought back with a rebuttal to the Committee's critique, but it again stacked the deck: it printed only 50 copies, made them available only through the League office, put in none of the Committee's points (just League answers) and sent all inquiries on the pre-acquisition arguments off to the Committee.

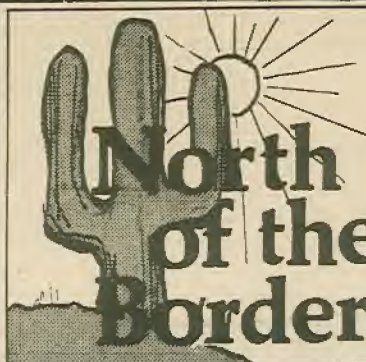
As an example of the League's rebuttal technique, it said without elaboration under Point 16: "We reject the ad hominem arguments." Was this a personal attack, perhaps on the League? Not at all. Here's what the Committee did say: "PG&E is not a neutral witness on costs. PG&E is a potential obligated but unwilling seller. Naturally PG&E will claim costs greater than the PUC or a superior court will grant (with historical examples cited). PG&E has everything to gain from making its Berkeley properties look as expensive as possible."

A perfectly obvious and relevant point. But to the League, it was an "ad hominem" attack on poor, little, defenseless PG&E, thus not worthy of reply or consideration. Good God: How politically naive can you get?

Nobody would say, when we first made inquiries, who wrote the analysis, how, with what research methods. It took more than a week of detective work and several calls to League members and the threat of detailing the League's secretiveness in producing the analysis before I was able to learn: Florence Saphir was the editor of the report, Helen Break was another member of the group, there were six to eight members altogether, the conclusions were arrived at by consensus without an adversary system, that the whole group was against municipalization (I never did get all the names), that no vote of the general membership was taken.

Okay. The League of Women Voters of Berkeley was opposed to municipalization. Fine. But why not say so directly, over your names, instead of in a form so biased that the Berkeley Gazette could headline your reprint, "The Benefits, If Any, of Municipalization." If any? The Gazette knows a good pro-PG&E argument when it sees one. How can you present a facade of non-partisanship on this issue when you use George Conner, chief of PG&E's Berkeley branch, as one of your influential sponsors each year to help with fund raising?

Come, come, ladies of the League. This isn't good journalism. This isn't good research. This isn't living up to your own standards of citizenship. It is saying, Let them eat artichokes.



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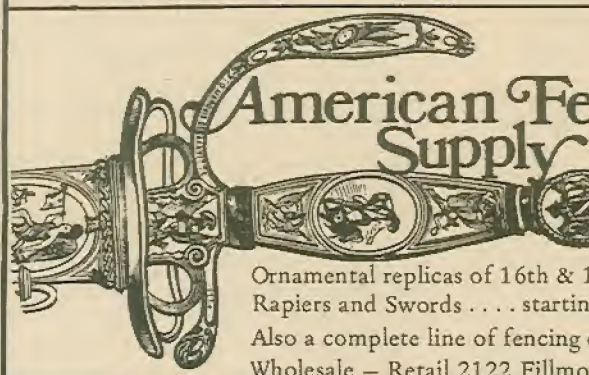
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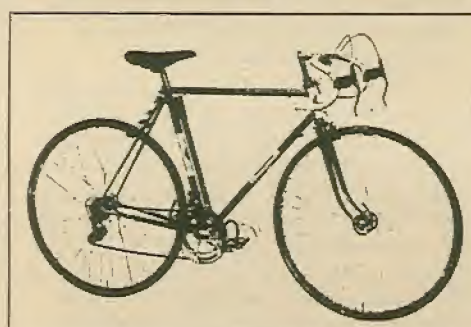


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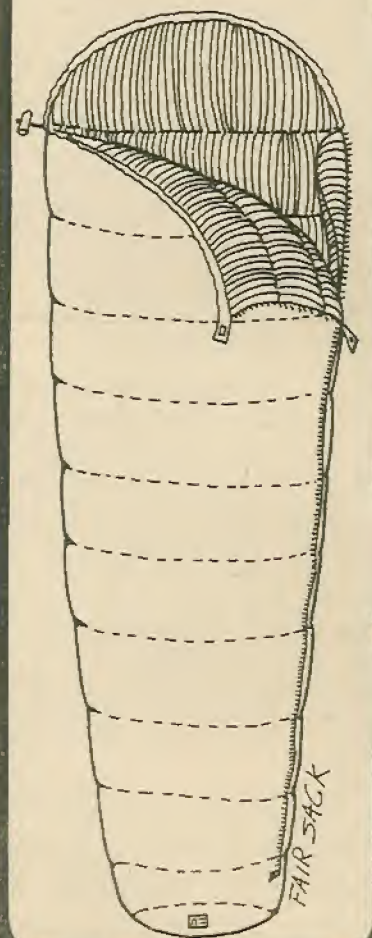
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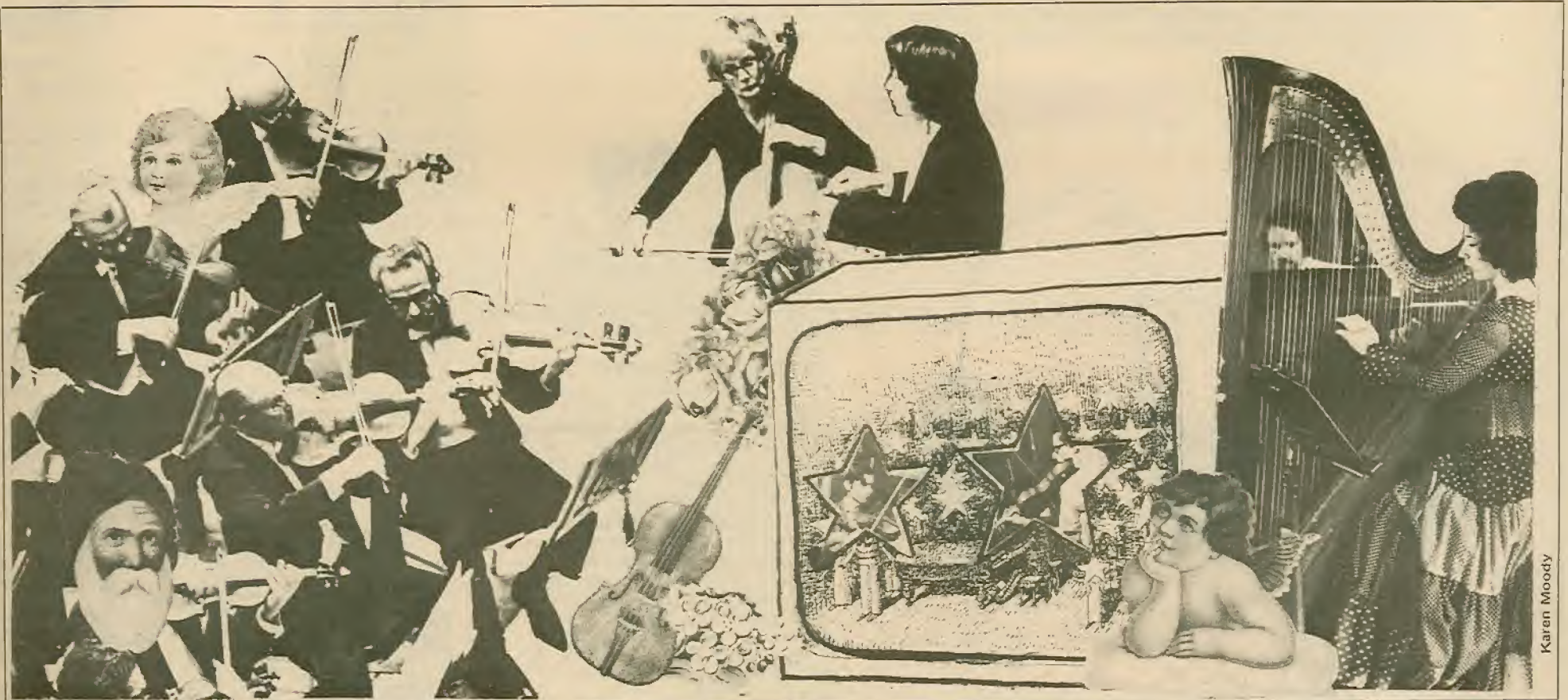
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On Stage

Ladino and Sephardic Song, music from the Jews of the Levant and Middle East, concert by Ljuba Davis and Ellen Lampert, Apr. 26, 8 p.m., Gallery Lounge, C.S.U.S.F., 1600 Holloway, SF, \$2/75¢ students.

Sally Kell, cellist with the Oakland Symphony Orchestra performing Brahms' "Piano Concerto No. 2," Apr. 26, 8:30 p.m., Oakl. Aud. Theatre, 10th/Fallon, Oakl., \$2.50-\$6.50, student rush \$1.50.

Isaac Stern, violinist and Seiji Ozawa, conductor, with the SF Symphony, Apr. 26-27, Opera House, SF, 397-0717.

Stanford Chamber Orchestra and Stanford Symphony Orchestra, performing the music of Rossini, Nielsen, and Haydn, Apr. 27, 8 p.m., Dink. Aud., campus, Stanford, \$1.50/\$1 students.

Noon Concerts, performed by the SF Conservatory of Music, Apr. 27, May 3, noon, Embarcadero Plaza nr. the Vaillancourt Fountain, SF, free.

Lucy Dechene, organist, Apr. 27, 8 p.m., Lone Mountain College Chapel, 2800 Turk, SF, free.

Hamza El-Din, master musician of Nubia, Apr. 27, 8 p.m., Olney Hall, College of Marin, Kentfield, \$2.50/\$2 students.

Ravi Shankar with Alla Rakha and Lakshmi Shankar, Apr. 27, 7 p.m., Zellerbach Hall, UC Berk. campus, 642-2561, \$4.50-\$2.50/\$4-\$2 students.

Crawford Gates and the Diablo Valley College Orchestra, Apr. 27, 8 p.m., Gym, campus, Pleasant Hill, \$1.

Stephanie Friedman, Mezzo-soprano, and Philip Brett, pianist, performing selections from "La Chanson d'ave," "Chansons de Blitis," and songs of Gounod, Brahms and Wolf, Apr. 27, 8 p.m., Pacific Schl. of Rel., 1798 Scenic Berk., 841-0232, \$2.50/\$1.50 students.

New York String Sextet, Apr. 28, 8 p.m., Dink. Aud., Stanford campus, \$4.50/\$2 student rush.

Bernard Puck, Apr. 28, 8 p.m., Opera Variety Theater, 3944 Balboa, SF, \$2.50/\$1.50 students.

Alea II, performing the music of Weill, Eisler, Hindemith and Toch, Apr. 29, 8 p.m., Women's Clubhouse, Stanford campus, free.

Borodin Quartet, Apr. 29, 2:30 p.m., Dink., Stanford campus, \$4.50/\$2 student rush.

Gabor Retjo, cello, and Adolph Baller, piano, benefit concert for the Maurice Wilk Memorial Scholarship Fund, May 13, 7:30 p.m., Angelico Hall, Dominican College, San Rafael, \$2.50.

Dominican College Chorus, May 13, 3 p.m., Angelico Hall, Dominican College, San Rafael, \$2/75¢.

SF Recreation Symphony

Orchestra, performing Bach's "Sinfonia in B-flat Major," and Mendelssohn's "Reformation," Apr. 29, 4 p.m., First Congregational Church, Post/Mason, free.

Ina Chalis Kamendrowsky, soprano, Antonio Ubaldo, piano and Rudy Marcelo, clarinet, performing works by Mozart, Shumann and a special tribute to the centennial works of Rachmaninoff, Apr. 29, 3 p.m., Community Music Center, 544 Capp, SF.

Amici Musica, medieval and renaissance music for instruments and voices, Apr. 29, 9:30 p.m., Freight and Salvage, 1827 San Pablo, Berk., 848-1761.

Conservatory Concert performing Hindemith's "Clarinet Sonata," and Beethoven's "Serenade," Apr. 29, 5 p.m., Old First Church, Van Ness/Sacramento, SF, 776-5552.

Neal La Monaco, cellist and Marilyn Thompson, pianist performing Debussy's "Sonata," Webern's "Three Little Pieces," and Stravinsky's "Suite Italienne," Apr. 29, 8 p.m., Pacific Schl. of Rel., 1798 Scenic, Berk., 841-0232, \$2.50/\$1.50 students.

Charles Ullery, Bassoon, Irene Pruzan, flute and Karen Millar, piano, performing sonatas by Saint-Saens, Piston, Dutilleaux, and Wilder, Apr. 30, 8 p.m., Community Music Center, 544 Capp, SF.

Faculty Recital, featuring Marvin Nelson, trumpet, and Earnst Gloe, accordion, performing works of Hindemith, J.B. Chance, Bach, Scarlatti, and Krenek, Apr. 30, 8:15 p.m., Music 1055, Cal State Hayward, free.

James Ty and Rochell Parker, organist, May 1, 8 p.m., Mem. Church, Stanford campus, free.

Oboe Recital, performed by Dennis Waters, May 1, 8 p.m., Old First Church, Van Ness/Sacramento, SF, 776-5552.

Kyoko Atomi, pianist, May 1, 8 p.m., Lone Mountain College, 2800 Turk, SF, free.

Niklaus Wyss, conductor and Stephen Bishop, pianist with the SF Symphony, May 2-4, Opera House, SF, 397-0717.

Anne Oshetsky, pianist, performing the music of Bach, Mozart, Brahms, Beethoven and Bartok, May 3, 8 p.m., TMU, Stanford campus, free.

Margaret Fabrizio, performing Bach on the harpsichord, May 4, 8 p.m., Dink., Stanford campus, \$2/\$1 students.

Robert Helps, pianist, performing Gotschalk's "La Chute des Feuilles-Nocturne," and Chopin's "Sonata No. 2 in B Minor," May 4, 8 p.m., Hertz Hall, UC Berk. campus, 642-2561, \$2/\$1 students.

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Rings, performed by the Sufi Choir, May 4, 8 p.m., Newman Hall, Dwight/College, Berk., \$2.

John Michael and Di Gran-CESCO, baritone and clarinet, May 5, 8 p.m., Opera Variety Theater, 3944 Balboa, SF, \$2.50/\$1.50 student.

Marc Clemens, baritone, May 5, 8 p.m., Dink., Stanford campus, free.

Chamber Music, May 6, 8 p.m., Dink., Stanford campus, free.

New York Pro Musica, Flemish music of the 15th Century, May 6, 2:30 p.m., Memorial Aud., Stanford campus, \$2.75-\$4.75/\$2 student rush.

Willard Tressel, violin and Ted Blair, piano, May 6, 7:30 p.m., Angelico Hall, Dominican College, San Rafael, \$1.75/75¢.

Piano Recital performed by Ervin Nyirehazy playing Schubert's "Wanderer Fantasy," Liszt's "Two Legends," and Brahms' "E-flat Rhapsody," May 6, 2 p.m., Old First Church, Van Ness/Sacramento, SF, 776-5552.

Berkeley Contemporary Chamber Players, performing the music of Jacob Bruckman, Edwin Dugger and 15 other contemporary composers, May 7, 8 p.m., Hertz Hall, UC Berk. campus, 642-2561, \$2/\$1 students.

Seiji Ozawa, conductor and the SF Symphony, May 9-11, Opera House, SF, 397-0717.

Symphony Preview, May 10, 11 a.m., Rotunda, SF Museum of Art, Van Ness/McAllister, SF, free.

On the Air

KQED: (88.5 FM) Music of the Italian Masters, "Perla mia," "Coda di voipe," Bononcini's "Divertimento da Camera," Rossi's "Sinfonie and Madrigals," Vivaldi's "Concerto, D Major," Bach's "Concerto, D Major," Apr. 29, noon.

KKHI: (1550 AM/95.7 FM) Live broadcasts of the SF Symphony — Isaac Stern and Seiji Ozawa performing works from Milhaud's "Protee, Suite No. 2," Mozart's "Violin Concerto No. 1," Strauss' "Dance of the Seven Veils," Apr. 27, 8:30 p.m.; Last SF Symphony Concert, May 11, 8:30 p.m.; live broadcast of SF Symphony's First Concert in Paris, May 15, 1 p.m., replayed May 15, 8 p.m.

Beethoven's "Piano Concerto No. 4," Apr. 29, 9 a.m.; Beethoven's "Violin Concerto in D," Apr. 30, 11 a.m.; Brahms' "Symphony No. 2, Op. 78," Apr. 26, 11 p.m.; Elgar's "Enigma," Apr. 27, 2 p.m.; Khachaturian's "Spartacus Ballet Suite," Apr. 30, 11 a.m.; Mozart's "Divertimento in D, K. 251," Apr. 28, 11 a.m.; Schubert's "Fantasia in F Minor," Apr. 27, 6 p.m.

KFPA: (94.1 FM) 1750 Arch (live music), Songs of Gounod, Brahms and Wolf, along with Debussy's "Chanson de Blitis," Faure's "La Chanson d'ave," and Schumann's "Mary Stuart Poems," Apr. 27, 8 p.m.; "The Amsterdam Camerata," performed by the SF Chamber Music Society, Apr. 28, 2:30 p.m.; Morning Concert "Bach Without End," George Cleve, conductor of the San Jose Symphony, recently returned from Eisenach, Germany, has an entire month of concerts by Johann Sebastian Bach. They will include such items as alternate versions of the "Fourth Brandenburg Concerto" and others. On occasion, there will be comparative recordings of the same work, demonstrating how Bach can survive the most varied stylistic approaches, Mon.-Fri., 9:05 a.m.

Mills performing Group, Rischoff's "Olives for Solo Trombone," Feldman's "Projections II for Flute, Trumpet, Violin, Cello and Piano," May 1, 12:45 p.m.; UC Berk. Noon Concerts, live, every Wed., noon; "Holland

Festival-I," David Atherton conducts the Radio Chamber Orchestra of Netherlands Broadcasting Foundation, recorded last summer in Holland, May 3, 7:30 p.m.; Classical Music, Beethoven's "Sixth Symphony," Bartok's "Out of Doors," May 4, 11 a.m.

"Dutch Concert Hall," featuring Haydn's "Symphony No. 87 in A," Henk Badings' "Concerto for Harp and Orchestra," Debussy's "La Mer," performed by Amsterdam Concertgebouw Orchestra, May 7, 2 p.m.; "Holland Festival-II," featuring Berlioz's "Nones per Orchestra" and Shostakovich's "Symphony No. 10 in E. Op. 93," Apr. 9, 1:51 p.m.; "Holland Festival-III," featuring Ligeti's "Melodies for Orchestra," Nono's "Canti di Vita e d'Amore," May 10, 8 p.m.

KDFC: (102.1 FM) KIBF (1220 daylight only) GT&E HOUR, 7-8 p.m., Debussy's "Fantasie for Piano and Orchestra," May 1; Glinka's "Cheromor's March," performed by the USSR Symphony Orch., May 2; Mozart's "Eine Kleine Nachtmusik," performed by the Boston Symphony, May 3; Ravel's "Daphnis and Chloe Suite No. 2," performed by the Cleveland Orch., May 4; Wagner's "Die Meistersinger Overture," performed by the NY Philharmonic, May 7;

Tschalkowski's "Swan Lake," performed by the Berlin Philharmonic, May 8; Respighi's "The Birds," performed by the Philadelphia Orch., May 9; Dvorak's "Hussite Overture," performed by the London Symphony, May 10; Verdi's Ballet Music from "Aida," May 11.

On the Streets

Different groups of street musicians can be heard at various places in the Bay Area. It's free, or whatever the music moves you to contribute. Below is a list of places where musicians appear regularly:

SAN FRANCISCO

Ghiradelli Square — everyday.

Cannery — everyday.

Beach St., along Fisherman's Wharf — everyday.

Grant St., in Chinatown — nights.

Double Day Bookstore, Post/Grant — afternoons.

Geary Theatre, 450 Geary — nights when plays are performing.

United Air Lines, Post/Powell — afternoons.

BERKELEY

Telegraph Ave., between Dwight Way/Bancroft — afternoons.

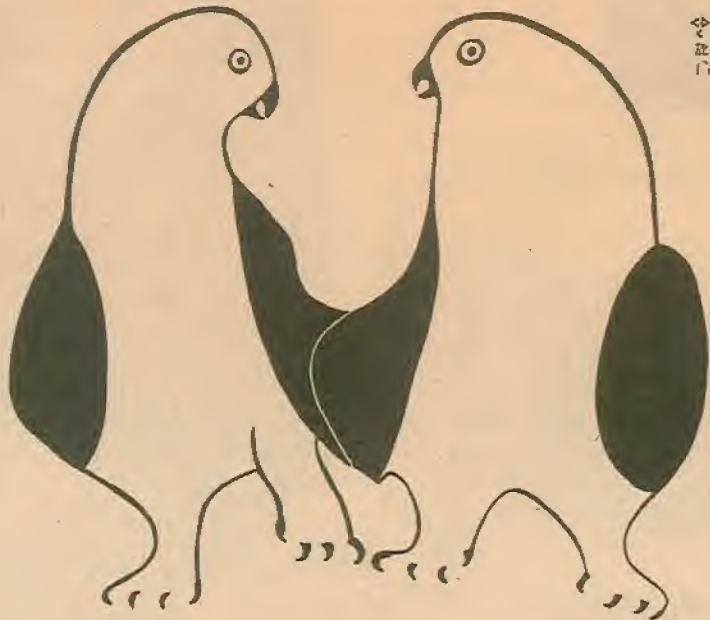
Sproul Plaza, UC Berk. campus, afternoons.

Bay Guardian

By Vicki Sufian

The Bay Guardian Calendar is a regular feature highlighting the best of the Bay Area. Together with the Entertainment Listings it forms the most comprehensive guide to activities in Northern California. If you want to report openings, benefits, demonstrations or other events of redeeming social significance, notify Vicki Sufian. Deadline for next issue: May 4; for subsequent issues, every other Friday thereafter. Best to write in early. Call us, UN 1-9600, if you're late. The Calendar is displayed each fortnight in more than 150 bookstores, bulletin boards, store windows and entertainment spots in San Francisco and environs. If you would like to hang the calendar in your favorite haunt or business, let us know and we'll give you one free each issue.

*NO ADMISSION CHARGE



Contemporary Eskimo Art at the M.H. de Young Museum through May 6.

Thurs. 26

PUBLIC HEARING on SF Jails conditions, spons. by Bay Area Grand Jury Reform Committee to report on jail conditions and attack recent report by SF Grand Jury, First Unitarian-Church, Franklin/Geary, 8-11 p.m., tomorrow at Bd. of Education Meeting Rm., 3rd Fl., 170 Fell, 8 p.m.

"LADINO AND SEPHARDIC SONG, music from the Jews of the Levant and Middle East," a concert by Ljuba Davis and Ellen Lampert, Gallery Lounge, SF State, 1600 Holloway, 8 p.m., \$2 general, 75¢ students.

"THE NUN," film based on a Diderot novel, attacking the church, about a woman forced to enter convent life, Merritt College, 12500 Campus Drive, Oakl., 7 p.m.

"JOB FAIR," class in resume preparation and interview techniques, representatives from business firms will be there to talk with unemployed Mission residents, Mission Rebels Food Stamp Center, 2086 Mission, 10 a.m.-3:30 p.m., Thurs.-Fri.

Fri. 27

FOR \$1 PLAIN you can see Verdi's "La Traviata" performed by the Western Opera Theater, Palace of Fine Arts, Marina/Lyon, 8:30 p.m., repeated May 3 and 5. Send check and self addressed stamped envelope to: The Dollar Opera Box Office, War Memorial Opera House, SF, 94102.

RAVI SHANKAR, appearing with Alla Rakha on tabla and Indian vocalist, Lakshmi Shankar, Zellerbach Auditorium, UC Berk., 642-7477, 7 p.m., \$2.50-\$4.50 gen., \$2-\$4 students.

BENEFIT CONCERT for Black Light Explosion Repertory Theatre and School: with Maya Angelou, Billy Johnson's Rhythm Machine, SF Inspirational Chorus and poetry from SF Black Writer's Workshop, UC Extension, Haight/Buchanan, 9 p.m.-1 a.m., \$2.

Sat. 28

RALLY TO PROTEST price increases and wage freezes, spons. by United Labor Action Committee, SF Civic Center, noon.

Sat. 28

BENEFIT GUMBO DINNER spons. by United Prisoners Union and Chino Defense Committee, Jamestown Community Center, 23rd/Fair Oaks, 7:30 p.m., 285-3100.

***EARTH FAIR,** exhibits of earth science projects by SF school children, demonstration of eagles, hawks, other birds of prey, J.D. Randall Jr. Museum, 199 Museum Way, 11 a.m.-2 p.m.

DEEP PURPLE, touches upon all musical corners, and Fleetwood Mac, a funky low key British blues band, Oakl. Coliseum, 635-7800, 8 p.m., \$3.50-\$6.50.

85,000 FISH AWAIT the hook at Lake Merced where fishing season opens today, requirements: State Fishing License with two Trout Stamps, and City Season Fishing Permit purchasable at Lake Merced Boat House, 558-3645.

***WALK THROUGH** the Oakland Museum gardens with naturalist Paul Covell, meet at 10th St. entrance, before 10 a.m., Oakl. Museum, 10th/Oak, Oakland.

"GEOLOGICAL HISTORY OF THE EAST BAY," a three-hour session during which you will hike, climb, and perhaps crawl to learn what anticlines, synclines and faults are, to register call: 524-1034, every Sat. thru May 19, \$3.



The Pitschel Player, from left to right, Chris Pray, Susan Greenberg, Bob McClurg, Paul Willson, Mary Idosidis, Jon Fromer

Sun. 29

KRUMHORNs, shawms and portable organ, instruments from the 13th-16th centuries will be played in performance of medieval and renaissance music, spirited round singing with audience participation, Freight and Salvage, 1827 San Pablo, Berk., 548-1761, 9:30 p.m.

FOR THOSE WHO SECRETLY prefer the cartoon to the main feature, knock yourself out with the 8th International Tournee of Animation featuring award winning international animated films, SF Museum of Art, Van Ness/McAllister, 3 p.m., \$1, also Tues. May 1, 7 and 9 p.m.

GOOD WEEKEND END: Live on the stage the Nickettes, a liberated Rockettes style group, and a Cartoon Gala with Betty Boop, Popeye, Mickey Mouse, the Roadrunner and other animated people, and "Mr. Robinson Crusoe," with Fairbanks Sr., Intersection, 756 Union, 397-6061, 6, 8 and 10 (live show at 8 and 10:15 only), \$1 donation.

***"SPECTRUM OF THE ARTS,"** CSU Hayward's afternoon of free performances including modern, folk and African-Haitian dance, children's Theatre, jazz concert; 28500 Hillary, Hayward, 2-5 p.m., 884-3731.

PHONE-IN AUCTION of original paintings from SF ethnic community art galleries including Galeria de la Raza, Kearny St. Workshop, Rogues Gallery, funds will go to the galleries, KPIX, channel 5, 10:30 p.m.

"THE CARETAKER," Pinter play, ACT production, Zellerbach Playhouse, UC Berk., 642-2561, \$3 general, \$2 student, 8 p.m.

Mon. 30

***KELL ROBERTSON** croons and hollers pithy platitudes, down home humor and poignant verse in mellow mid Marin, pleasant if spacey setting at the Sleeping Lady Cafe, 58 Bolinas, Fairfax, 456-2044.

FILMMAKER SERIES: wherein you can meet the maker of the films you see. Tonight -- Comedy Night with David Elkind and his film "My Way," Berkeley Film House, 2908 Channing Way, Berk., 843-6900, 8 p.m., \$1.

"TWO CONCERTS OF INFINITE SOUND," Glenn Howell on contrabass percussion and Roland Young on B-flat and bass clarinets, soprano saxophones and percussion, Julian Theatre, 953 De Haro, 2 p.m., \$1.50.

April 26 thro

Tues. 1

"LIFE AND DEATH of Rudolph Valentino," behind the scenes films and excerpts from Valentino's famous films, KEMO, channel 20, 1:45 a.m.

PHAROAH SANDERS SEXTET, cosmic off the wall wallings to bewilder or delight, Keystone Korner, 750 Vallejo, 781-0697, thru Sun.

STONEGROUND, rock and roll with four of the best women vocalists around, Orphanage, 807 Montgomery, thru Wed.

REP. WILLIE BROWN will speak at a public meeting announcing two week (May 1-May 14) meat boycott, get and distribute cards with top prices consumers should pay and butchers should charge for meat, SF Consumer Action headquarters, 1109 Van Ness, 8 p.m.



DAN HICKS AND HIS HOT LICKS, last chance to hear this fine group together, Boarding House, 960 Bush, 441-4333, \$2/\$2.50, thru Sat.

Wed. 2

***OPEN POETRY READING:** bring your verse and/or attention to these every Wed. night fests and wax poetic at Minnie's Can Do Club, 1915 Fillmore, 9 p.m.

"NOTHING," a series of 10 Wed. seminars on Zen and other Buddhism, presented by Bishop Syaku, 1932 Pine, 849-0548, 8 p.m., \$2 per session.

***"CONTEMPORARY READINGS** of Fact and Fiction," a lecture by Mary McCarthy, author of "The Group," Birds of America," etc., Zellerbach Aud., UC Berk., 8 p.m.

"DRACULA," musical spoof on the fanged vampire theme, satire on "the perversities of today's America," Intersection, 756 Union, 8:30 p.m., \$1.50, every Wed. thru May 16.

WOMEN'S NIGHT, women's poetry and music presentations every Thurs., Coffee House, Intersection, 756 Union, 8:30 p.m.

Thurs.

***LUNCHTIME MUSIC** by SF Conservatory students, light classical lancourt Fountain, noon.

"THE BALD SOPRANO or the Submission," two medleys presented by the son Memorial Ensemble, 756 Union, 387-9530, \$1.50, repeated May 10.

BRONZE HOG, hard rock band from backlands of Sams, 8196 Bodega, 823-9842.

"PAINTERS PAINTING hour film, black and white about New York painters including Motherwell, I. Frankenthaler, Rauschenberg, critics and collectors, S. Auditorium, Van Ness/Market, 7:30 p.m. today; 7:30 p.m., 2:30 p.m. Sat. and Sun.

Fri. 4

***EL MARIACHI SAN** lively Mexican folk music, Center, Steiniger Gym, 12:30 noon.

COCKTAIL PARTY AND spons. by The Tippers, tical club affiliated with Democratic Council, Haight/Baker, 525 Sansome, drinks, 50¢, 5:30-8:30 p.m.

THE SUFI CHOIR in a of music representative world religions, and "The Three Rings," a paginated to peace in the Middle East, Newman Hall, 2700 Divisadero, 431-6748, 8 p.m.

LOGGINS AND MESSIAH down from their top 40 some good old fashioned Berk. Community Theatre, Way/Milvia, 692-2921, 8 p.m., \$5.50.

Sat. 5

ROCKABILLY RHYTHM one of the best country bands anywhere, tight reels, blue grass, "new" arrangements, even a Velvet Underground, good fun, Sleeping Lady Cafe, 58 Haight, 456-2044.

PAY \$10 at the door anything you can fill your pants with, closing sale, 921 Front, 10 a.m.-6 p.m., continues till store empty.

Weekend 26-29

JEFF BECK, rockstar, returns to amaze one and all with his scintillating guitar work, Winterland, Post/Steiner, 692-2921, 8 p.m., \$4/\$4.50, Sat.-Sun.

TONY WILLIAMS' LIFETIME, Williams "combines more skills at a higher level than any drummer I have heard," wrote J. Wasserman, Keystone Korner, 750 Vallejo, 781-0697, Thurs.-Sun.

***LEILA AND THE LOW RIDERS,** clear, bright jazz renderings from this seasoned group featuring Leila, a lush lilting singer and fine flutist, good hearty food, cheap beer and wine, Ribetad Vorden, Precita/Folsom, 826-9818, Fri.-Sat.

"DOOMEAGER," a collection of instrumental pieces and 34 songs based on poetry of Baudelaire, Yeats, Wordsworth and others, Firehouse, 1572 California, 8:30 p.m., every Fri.-Sat. thru May 26, \$2.50 "or whatever."

SF ART INSTITUTE 3rd annual of films made by students, nationwide art schools, 800 Market, 8:30 p.m., \$1.50 general, Fri.-Sat.

ASSOCIATED SAN FRANCISCO POTTERS of Marin Ann Sale, Marin Veterans' Memorial, Marin Civic Center, San Francisco, noon-5 p.m., Sat.-Sun.

BERKELEY JAZZ FESTIVAL Doo, Weather Report and Davis, Thurs.; Pharoah Sanders, Scott and McCoy Tyner, Donald Byrd, Gil-Scott Heron, Hubert Laws, Sat., Hearst Theater, UC Berk., 642-8400, 8 p.m., \$4.50 general, \$3 student.

"ARTISTS AND SPACE they've been doing at Precita, 451 Alabama, 2-7 p.m., Sat. and Sun.

OLD AND IN THE WAY and the Bunch, good time, two fine bands, Keystone, 2119 University, 841-9900.

n Calendar

ugh May 12

Weekend 3-6

NATIONAL DAY OF PROTEST against high food prices and supporting demands of National Consumer Congress meeting calling for resignation of Earl Butz, Secretary of Agriculture, and investigation of tax shelters in cattle and grain investments, Union Square, noon.

"THE AMAZING NANCY DREW," should be an amazing musical adaptation of everyone's favorite girlhood serial since it's written by Sebastian who wrote the Cockettes' film "Tricia's Wedding." Included in the cast are Mink Stole and Toots Taraval, guaranteed outrageousness live on the stage, The Palace Theater, Columbus/Powell, midnight, \$2.50, Fri.-Sat.

"GRAND CIRCUS," a program of three dance pieces performed by Dance Spectrum, Lone Mountain College, 2800 Turk Blvd., 8:30 p.m., \$3.50 general, \$2.50 students.

HUMBLE PIE, long time top notch British band shares bill with Slade, tough rock and roll from England's favorite top AM group, Winterland, Post/Steiner, 692-2921, \$4/\$4.50., Sat.-Sun.

***NEW CHILE FESTIVAL,** workshops on ITT and Chile, Chilean art and culture, economy, 1:30-4 p.m.; Chilean political poetry reading, Chilean folk music, and documentary shorts, 7:30-10 p.m., The Neighborhood Theatre, UC Extension, 55 Laguna, Sat.-Sun.

MARIN GRECIAN FESTIVAL, Greek music, folk dancing, men dancing with tables in their teeth, Greek foods, exhibits of icons, drama masks, chariots, color movies, puppet shows, Marin Veterans' Memorial Bldg., Marin Civic Center, San Rafael, 10 a.m.-8 p.m., \$2.50 adults, \$1 children, Sat.-Sun.

***ANNUAL SHOW** of American Rhododendron Society, Calif. Chapter, Hall of Flowers, Golden Gate Park, Sat., 1-5 p.m.; Sun., 10 a.m.-4 p.m.

***LAST STINSON BEACH Wildflower Show,** featuring blooms that grow in deserts, seashores, mountains and swamps, experts will answer questions about where you can get seeds and how to grow the plants, Stinson Beach Community Center, near State Hwy 1/Belvedere Ave., 10 a.m.-5 p.m. \$1 adults, 25¢ children.

Sun. 6

***CHILDREN'S FESTIVAL** and Picnic, spons. by SF Mime Troupe and Mission Child Care Consortium to mobilize community opposition to Nixon's budget cuts of child care programs, appearing along with SF Mime Troupe, "Escuela de Teatro," a Latin American theatre group, and the East Bay Sharks, noon-4 p.m.

BENEFIT CONCERT for Island School: Great evening of music highlighted by the 32-member Fairfax Street Choir running the gamut from gospel rock to classical to super camp tap dance routines; also, intense, dynamic jazz-rocking from Everybody in the World with Pat Craig, Joey Covington and Friends plus light rocking, folksy Space City, beer on sale or bring your own, Corte Madera Recreation Center, Tamalpais Ave. off Paradise Exit, Corte Madera, 6 p.m., \$2.

Mon. 7

CHRIS POEHLER BIG BAND, high energy jazz band, Great American Music Hall, 859 O'Farrell, 885-0750, every Mon.

MONTHLY MEETING of National Women's Political Caucus, policy and action planning for 1973 elections, Presidio Hr. High, 30th/Clement, 7:30 p.m.

Tues. 8

AIRTO MOREIRA, dynamic Brazilian percussionist, and his band Carnaval, Keystone Korner, 750 Vallejo, 781-0697, \$3/\$3.50, thru Sun.

"GIANT GALA FANTASTIC Entertaining Fund Raiser Event," musical entertainment from Noah Griffin, Kai Hutchins Quartet and others, belly dancing, lasagne for the palate, benefit for Project Concern, an international medical relief program, Great American Music Hall, 850 O'Farrell, 5:30-midnight, \$3.75.

Wed. 9

***STEPHANIE FULLER,** very competent folk singer, Mooney's 1525 Grant, 982-4330, thru Thurs.

LEW PORTER, tasty piano stylings by SF jazz journeyman, Sand Dunes (formerly Gackscraggle), 46th/Taraval, 564-5621.

CANNONBALL ADDERLY QUIN-TET, a neo-bebopper, long time alto sax favorite, Great American Music Hall, 859 O'Farrell, 885-0750, thru Sat.

***OPEN POETRY READINGS,** Listen to the best minds of our generation rant and rave. A standard! Coffee Gallery, 1353 Grant, 9 p.m.



Sonny Lane and Hi Tide Harris jam it up at the Sand Dunes, Apr. 10

Photo by David Powers

Thurs. 10

HI TIDE HARRIS, up and coming East Bay Blues star, searing blues guitar, Sand Dunes (formerly Gackscraggle), 46th/Taraval, 564-5621.

"THE SONS OF VISHVAKARMA: Artisans of India," exhibition of Indian art and artifacts including toys, textiles, musical instruments, carved shrines, Lowie Museum of Anthropology, Bancroft/College, Berk., weekdays, 1 a.m.-4 p.m., weekends, noon-4 p.m., 25¢ adults, 10¢ children under 12., thru Sept.

Fri. 11

SMASHING AT HOME CONCERT: Gladys Knight and the Pips, Hot Tuna, Jerry Lee Lewis and The New Riders of the Purple Sage, KGO, channel 7, 11:30 p.m.

BUDDY MILES, top notch drummer since the Electric Flag days and his tight band team with Malo, SF's supercharged Latin big band, Winterland, Post/Steiner, 692-2921, 8 p.m., thru Sat.

Sat. 12

FAIR AND FLEA MARKET benefiting "The Potrero View," a monthly newspaper, usual fair of plants, crafts, junk, toys, to reserve stall (seller keeps all sales), call 648-4981, 953 DeHaro, 10 a.m.-5 p.m.

"ELEVATOR GIRLS IN BONDAGE," Cockettes spectacular on film, Presidio Theatre, 2340 Chestnut, 921-2931, midnight, \$1.50.

"EISENSTEIN," BBC documentary of the Russian filmmaker, KQED, channel 9, 7:30 p.m.

Pick Hits

FREE DOINGS

YOU CAN BE CERTAIN it's Spring when the madcap SF Mime Troupe once again starts carrying on in parks and plazas around town. The Performing Arts Center is the target for their latest offering, "San Fran Scandals of '73," debuting at the Embarcadero Center, noon, May 4 and repeated at Dolores Park, 18th/Dolores, around 1 p.m., May 6.

1967 NOSTALGIA: Golden Gate Park concert with Family Grace, a folk-rock group, Daniel Orsborn, an electronic musician, Sopwith Camel, Cisco Slick and The Violations, McLaren Park Amphitheatre, 11 a.m.-4 p.m., Apr. 29.

DIANE DI PRIMA, a prolific (more than a dozen books of poetry) poet of note, will read from her works at the Alumni House Lounge, UC Berk., 8 p.m., April 27.

CHECK OUT the Oakland Museum for Mexican Independence Day celebrations including an original two act play written and performed by Los Topos, a Chicano theatre group, 8:30 p.m., May 4 and the colorfully costumed Folklorico Revolucionario will delight with spirited regional dances and music of Mexico, 7:30 p.m., May 5.

Super List

WHERE THE DELIS ARE

True, if you're from the East Coast delicatessens in the Bay Area are hardly worthy of the name. However, with this relative position in mind, Guardian staffers present their favorite delis:

MORI'S, Kearny/Commercial, 391-1762. Read the NY Times or Realite while you drink the best eggcreams in town and eat spectacular pastrami sandwiches.

FULL BELLY DELI, 2210 Fillmore, 921-3294. Looks like a natural foods restaurant and does sell such standards as yogurt and fruit, but also bagels, lox, and "dynamite" corned beef on rye sandwiches.

SCANDINAVIAN DELICATESSEN, 2251 Market, 861-9913. A Saturday afternoon haunt of one Guardianite who swears by the pickled herring. Also Swedish salads and breads.

HERMAN'S Geary/7th Ave., 751-1812. Recommended primarily for its splendid salads: potato, noodle, bean, Greek, cole slaw. A large selection of imported beers.

NORSE COVE, 434 Castro, 626-0462. French speaking owners serve Scandinavian food at low prices.

SHENSON'S DELICATESSEN, 5045 Geary, 751-4699. Because of its proximity to the House of Bagels you'll find the freshest bagels in town here. Great place for Sunday morning brunch.

GENOVA'S ITALIAN DELICATESSEN, 4937 Telegraph, Berk., 652-7401. The Guardian vegetarian stocks up here for picnics. Good buys on every thing including quart jars of pickled mushrooms, vegetable mixes, home baked breads and a wide assortment of Italian cheeses. There're also cold cuts — several different kinds of pastrami and ravioli.

POOD'S FOODS, 209 Caledonia, Saus., 332-4880. Primarily a take-out place but there are a few tables if you want to sit down and satisfy immediate hunger. Many different cheeses including dessert cheeses such as cherry cheese which tastes very much like cheese cake, fine wines, cold cuts. Back patio opening soon.

PERRY'S, 45 Broadway, Fairfax, 456-3580. On the way to Point Reyes a great place to stop for cheap tasty sandwiches.



***LECTURE-DEMONSTRATION** by Lar Lubovitch Dance Company, the head of which has been called the "Antonioni of dance," Zellerbach Auditorium, UC Berk., 8 p.m.; full performance tomorrow, 8 p.m., \$2.50 general, \$1.50 students, 642-2561.

Poetry Readings Concerts Lectures Meetings Museums Galleries Gatherings Classes Parties

Clubs

NO ADMISSION CHARGE,
UNLESS NOTED

SAN FRANCISCO

Boarding House: John Stewart and Ronee Blakley, Apr. 24-29; Dan Hicks and his Hot Licks and Jim Rinehart, juggler, May 1-5; Jerry Jeff Walker and Johnny Shines, May 8-13. 960 Bush, 441-4333, \$2/\$2.50 weekends.

Drinking Gourd: Houck and Scott, Sun.; Sweet Pickins, Mon.; Leather wood, Tues.; Ken Bloom, Wed.; Saturday's Luck, Thurs.; Jim Post, Fri.; Stoneheart and Milner, Sat. Union/Laguna, 921-9943.

Family Farmacy: Joe West, Apr. 26; Eyrie Oliver, Apr. 27; McKun, Apr. 28; Birth, Apr. 29; auditions, Apr. 30. California/Divisadero, 567-5499, 50¢ min. after 8:30 p.m.

Holy City Zoo: Open Mike, Mon.; Elf Mouth, Tues.; Lawrence Hammond and the Whiplash Band, Wed.; Ronnie and Lulu, Thurs.; Liberty Hill Aristocrats, Fri.; Terraplane and Salz and Dupree, Sat.; Mike Conrad, Sun.; 408 Clement, 752-2946.

Jolly Friars: Universe and Jan Errice, Tues.-Sat.; Ridge, Sun.-Mon. 950 Clement, 752-0354.

Keystone Korner: Tony Williams Lifetime, Apr. 26-29; Pharoah Sanders Sextet, May 1-6; Airtio Moreira and Carnaval Time, May 8-13. 750 Vallejo, Powell/Stockton, 781-0697, \$3/\$3.50.

Mooney's Irish Pub: Stephanie Fuller, Wed.-Thurs., blue grass, Fri.-Sat. 1525 Grant, 982-4330.

Orion: Nir Mala, Apr. 26; Steve and Joe, Apr. 27; Carolyn Jayne, Apr. 28; Will Porter, Apr. 29; Peter Spelman, Apr. 30; Ronnie and Lulu, May 1. 40 Cedar Alley, 474-9834, 50¢ min. upstairs.

Overcast Club: Eyes, Fri., 1456 Haight, 552-0100.

Peta's: Bob Fledman Trio, jazz of the 50's, every Fri.-Sat., 631 O'Farrell, 441-6994.

Pierce Street Annex: Black Velvet Band, Mon.-Wed.; Craig Strode Three, Thurs.-Sun. 3138 Fillmore, 567-1400.

Sand Dunes: (formerly the Gackscraggle): Hi Tide Harris Blues Band, Apr. 26, May 3, 10; Chet Baker, Apr. 27, 29, May 4-6; Leila, Apr. 30, May 7; Rudy Castor's Big Band with Bill Satche and the All Stars, May 1; Golden Age Jazz Band, May 2; Cuz Cousineau Big Band, May 8; Lew Porter, May 9. 46th/Taraval, 564-5621, call for admission.

Ribeltad Vorden: Kell Robertson, Thurs.; Leila and the Low Riders, Fri.-Sat.; Paul and Carolyn Distel, Sun.; Ricardo, Mon. Folsom/Precita, 826-9818.

EAST BAY

Freight and Salvage: Boogaloo and Friends, Apr. 26; Lawrence Hammond and the Whiplash Band, Apr. 27-28; Amici Musicae, Apr. 29; hoot, Tues. 1827 San Pablo, Berk., 548-1761, admission varies.

Keystone Berkeley: Old and In the Way and Banana and the Bunch, Apr. 27-28; Crabshaws Outlaws and California, Apr. 30. 2119 University, Berk., 841-9903.

Longbranch: Rockets and Rubin and the Rubinoos, Apr. 26; Sugarcane Harris and Duey "Big Chief" Terry and Sam Taylor and the Juke Rhythm Band, Apr. 27-28; Dixie Peach, Apr. 29. 2504 San Pablo, Berk., 848-9696, admission varies.

Lucky Lion: Dandelion Wine, Tues.-Sat.; Micky Fogarty, Sun.-Mon. 4100 Redwood Rd., Oakl., 531-4868.

Tucket Inn: Jim Freedom, Apr. 26-28; Tasmanian Slim Devils, Sun. 18564 Mission, Hayward, admission varies.

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Abbey Road: Abels, Sun.-Mon.; Scrap Iron, Tues.-Sat.; 1316 Broadway Burlingame.

Boathouse: Magic, Wed.-Sat.; Butch Whacks and the Glass Packs, Tues.; Exchange, Fri.-Sat.; 300 Turney, Sausalito.

Dumbarton Club: Us Three Trio, every Wed.-Sun.; 2388 Cooley, East Palo Alto, 325-0694.

Friars: Easy, Tues.-Sat.; Raven Fox, Sun.-Mon. 4101 El Camino Real, Palo Alto, 493-8130, \$1, Fri.-Sat.

Inn of the Beginning: Seymour Light and Marco Puppet, Apr. 26, \$1.50; Bronze Hog, Apr. 27-28, \$2; free folk music, Sun. 9201 Old Redwood Hwy., Cotati, (707) 795-9955.

Latitude 38: Osceola, Tues.-Wed.; Doug Kennedy, Thurs.-Sun.; jam session, Sun.; 621 Bridgeway, Sausalito.

Uncle Sams: Korral, Apr. 26; Synergy, Apr. 27-29; Elvis Duck, May 1; Bronze Hog, May 3; Non Such Farm, Apr. 29; Clover, May 4-5, 8196 Bodega, Sebastopol, 823-9842.

Sleeping Lady: Bill Forshay and Friends of Wry Catchers, Apr. 26; Blackhawk, Apr. 27; Space City and Marcus, Apr. 28; Lawrence Hammond, Apr. 29; Kell Robertson, Apr. 30; Big Vegetable Salad, May 1; Hot Hoot, May 2, 9; Michael Aragon Beebop Band, May 3; TBA, May 4; Rockabilly Rhythm Boys, May 5; Brian and Patrick plus Randy Lewis, May 7. 58 Bollinas Rd., Fairfax, 456-2044.

Lion's Share: Joy of Cooking, Apr. 26-28; \$2.50; Clover, Apr. 30, May 7, \$1.50; Auditions, May 1, 8; Timberline and Synergy, May 2, \$1.50; Graham Central Station, May 4-6, \$2.50; 60 Redhill, San Anselmo, 454-9856.

Films

Midnight Movies: "The Magic Christian," Apr. 28; "Sasquatch Amongst Us," May 5; "Elevator Girls in Bondage," Apr. 12. Presidio Theatre, 2340 Chestnut, SF, 921-2931, \$1.50.

UCSF: "Red Detachment of Women," Apr. 27, 8 p.m.; "Requiem 29," Apr. 30, noon; "Blood of the Condor," May 4, 8 p.m.; "German Festival Time" and "Europe from Dusk to Dawn," May 7, noon; "The Two of Us," May 11, 8 p.m.; Medical Science Aud., campus, 500 Parnassus, SF, Noon films-free, 8 p.m. films — \$1/75¢ students.

Berkeley Film House: "My Way," Apr. 20, 2908 Channing, Berk., 848-6900.

Intersection: Nickettes on stage and "Mr. Robinson Crusoe," Apr. 29; Mime Ralph DuPont, on stage and "The Music Box," "The Fireman," "The Blacksmith," "The Barbershop," "Nothing But Nerves" and "Daredevils of the 1930s," May 6; shows at 6, 8, and 10:15 p.m., Intersection, 756 Union, SF, 397-6061, \$1.

College of Alameda: "The Man with the Movie Camera," May 1; "One-Fourth of Humanity," May 8; 7 p.m., Little Theater, Alameda High School, 2200 Central, Alameda, 522-7221, ext. 313, free.

155 Dwinelle: "Savages," Apr. 26, 7:30 p.m., and 9:30 p.m.; "To-

morrow," May 1, 7:30 and 9:30 p.m.; "The Discreet Charm of the Bourgeoisie," May 3, 7:30 and 9:30 p.m.; "Hao Binh," May 8, 7:30 and 9:30 p.m.; "Wednesday's Child," May 10, 7:30 and 9:30 p.m., UC Berk. campus, 642-2561, \$1.25.

Palace Theatre: "The Amazing Nancy Drew," May 4 and 5, midnight, Columbus/Powell, \$2.50.

Surf: "Phantom India, Parts 1-4," Apr. 26-29; "Phantom India, Parts 5-7," Apr. 30-May 2; "My Uncle Antoine," May 3-12. Irving/46th, SF, 664-6300.

SF Museum of Art: "The 8th International Tournee of Animation," Apr. 29, 3 p.m., and May 1, 7 and 9 p.m.; "Painters Painting," May 3, 2 p.m., May 4, 7:30 p.m., May 5, noon and 2:30 p.m., May 6, noon and 2:30 p.m.; "Family Life," May 8, 7 p.m.; "The True Nature of Bernadette," May 11, 7 p.m., Van Ness/McAllister, SF, \$1.

College of Marin: "King Rat," May 3; "Ship of Fools," May 10; 8 p.m., Olney Hall, campus, \$2.

Northside Theatre: "The Adventures of Robin Hood" and "Captain Blood," Apr. 26-May 2; "Pierrot Le Fou" and "Simon of the Desert," May 3-9; "Room Service" and "MGM Big Parade of Comedy," May 10-16. 1828 Euclid, Berk.

Pacific Film Archive: "Napoleon," benefit at Avenue Theatre, SF, Apr. 26-27, 7:30 p.m., \$4/\$3 students; "A Swedish Love Story," Apr. 27, 9:30 p.m.; "Made in Sweden," Apr. 28, 7:30 p.m.; "Blushing Charlie," Apr. 28, 9:30

p.m.; "Carefree," Apr. 29, 4:30 p.m. and 8:20 p.m.; "You were Never Lovelier," Apr. 29, 6 and 9:15 p.m.; "Force of Evil," Apr. 30, 7:30 p.m.; "Harry Muhter," Apr. 30, 9:30 p.m. University Art Museum, 2625 Durant, Berk., 642-1412, \$1.25.

Stanford: "Splendor in the Grass," Apr. 26, 8 p.m., Cubberley Aud., \$1; "La Kermesse Herolique" and "Carnival in Flanders," 8 and 10:30 p.m., Apr. 27, Tresidder 281, \$1; "Harold and Maude," Apr. 29, 7 and 9 p.m., ASSU 50¢; "The Mouse that Roared," May 3, 8 p.m., Cubberley Aud., \$1; "Red River," May 4, 8:30 and 11 p.m., Tresidder 281, \$1; "Nicholas and Alexandra," May 6, 6 and 9:15 p.m., ASSU, 50¢; "Time in the Sun," May 7, 8 p.m., Cubberley Aud., \$1; "Dorthea Lange: Closer for Me," "Betty Tells her Story" and "Woo Who? May Wilson," May 8, 8 p.m., i-Center Patio, 50¢; "The Lover Depths," May 11, 8:30 and 11 p.m., Tresidder 281, \$1; "The 8th International Tournee of Animation," May 12, 7 and 9 p.m., campus, Palo Alto.

Merritt College: "The Garden of Delights" and "The Nun," Apr. 26; "La Bete Humaine" and "The Deserter," May 3; "Tobacco Road" and "Tokyo Joe," May 10; 7 p.m., Cafeteria, 12500 Campus, Oakl., free.

Gateway Cinema: "The Kid from Spain" and "Kid Millions," Apr. 26-May 1; "On the Waterfront" and "Beat the Devil," May 2-8; "Suddenly Last Summer" and "Gilda," May 9-15; 215 Jackson, SF, 421-3353.

Concerts

Bejart Ballet of the 20th

Century, Apr. 26, 28, 29, 8:30 p.m. and Apr. 29, 2:30 p.m., SF Opera House, 781-7833, \$5.50-\$8.50.

"The Journey," performed by the Dance Spectrum, Apr. 26-28, 8:30 p.m., Wabe Theatre, Lone Mountain College, 2800 Turk, SF, 824-0609.

University Dance Theatre, Apr. 26-28, 8 p.m., Playhouse, Zellerbach Hall, UC Berk. campus, 642-2561, \$1/50¢ students.

"La Traviata," performed by the Dollar Opera, Apr. 27, May 3, 5, 8:30 p.m., Palace of Fine Arts, SF, 626-8345, \$1.

CCSF Dance Concert, Apr. 27, 8 p.m., Little Theatre, campus, City College, SF, \$1/50¢ students.

Banana and the Bunch, Apr. 27, 8 p.m., Theatre of the Fine Arts Bldg., College of Marin, Kentfield, \$2.

"The Turn of the Screw," performed by the Dollar Opera, Apr. 28, 8:30 p.m., Palace of Fine Arts, SF, 626-8345, \$1.

Deep Purple and Fleetwood Mac, Apr. 28, 8 p.m., Oakland Coliseum, 635-7800, \$3.50-\$6.50.

Jeff Beck, Tim Bogart and Carmine Appice, Apr. 28-29, 8 p.m., Winterland, Post/Steiner, SF, 692-2921, \$4 adv./\$4.50 door.

"What Price Confidence?" performed by the Dollar Opera, Apr. 29, May 6, noon, Palace of Fine Arts, SF, 626-8345, \$1.

"Spectrum of the Arts," Apr. 30, 3 p.m., Studio 1, Radio-TV-Film Bldg., CSU SF, 1500 Holloway, SF, free.

Hootnanny, Apr. 29, 1:30 p.m., Golden Gate Park Senior Center, 37th Ave./Fulton, SF, 558-4952, free.

Hired Hands and High Country, Apr. 30, 3 p.m., Studio 1, Radio-TV-Film Bldg., CSU SF, 1500 Holloway, SF, free.

Lar Lubovitch Dance Company, May 1, 8 p.m., UC Zellerbach Aud., campus, Berk., 642-2561, \$1.50-\$4.50.

"Grand Circus," May 3-5, 10-12, 8:30 p.m., Wabe Theatre, Lone Mountain College, 2800 Turk, SF, 824-0609.

"La Cenerentola," performed by the Dollar Opera, May 4, 8:30 p.m. and May 6, 7 p.m., Palace of Fine Arts, SF, 626-8345, \$1.

Loggins and Messina and Sandy Penny, May 4, 7 and 10 p.m., Berk. Community Theatre, Allston Way/Milvia, Berk., 692-2921, \$3.50-\$5.50.

Richard Tucker, May 5, 9 p.m., Masonic Aud., SF, 731-0410.

Humble Pie, Slade and Steely Dan, May 5-6, 8 p.m., Winterland, Post/Steiner, SF, 692-2921, \$4 adv./\$4.50 door.

Ukrainian Bandurist Chorus, May 8, 8 p.m., Opera House, SF, 397-0717, \$3.50-\$8.

"Carmina Burana," May 11, 8 p.m., UC Berk., Zellerbach Hall, campus, Berk., 642-2561, \$2/\$1 students.

Buddy Miles and Malo, May 11-12, 8 p.m., Winterland, Post/Steiner, SF, 692-2921, \$4 adv./\$4.50 door.

Pacific Regional Ballet Festival Gala Concert, May 12, 8 p.m., Marin Aud., Civic Center, San Rafael, 472-3500.

Family Grace, Apr. 29, 11 a.m., McLaren Park Amphitheatre, free.

Lectures

"La Raza and Health," May 2, noon, 300 HSW, UCSF campus, 500 Parnassus, SF, free.

"Our Fight to Improve the Working Conditions of Household Workers," given by Ruth Reed, president, SF Household Technicians, May 8, 8 p.m., Potrero Hill Neighborhood House, 953 De Haro, SF, free.

"Cultural and Educational Adjustment for Transition to Nongrowth," given by Dr. King Hubbert, US Geological Survey, May 8, 8 p.m., Physical Sciences Lecture Hall, UC Berk. campus, free.

"People Control Technology," given by Fay Stender, lawyer, and Dr. Jeff Stokes, UC Berk. physicist, Apr. 26, 8 p.m., Lagunitas Schl., Sir Francis Drake Blvd./Meadow Way, San Geronimo, \$1.

"Charles Darwin, Naturalist," given by Richard M. Eakin, UC Berk., professor of zoology, Apr. 27, 8 p.m., Oakl. Museum Theatre, 1000 Oaks, Oakl., reservations 273-3884, \$5.

"Expanding Roles of Women: Careers," given by Janice A. Kay, vocational consultant, May 2, 7:30 p.m., Bldg. 7, student lounge, Alameda College, 555 Atlantic, Alameda, free.

"Women in Education/Sexism in the Schools," given by Betty Revelly, Cal State Sacramento, May 9, 7:30 p.m., Bldg 7, student lounge, Alameda College, 555 Atlantic, Alameda, free.

"Parapsychology in the U.S.S.R.," given by Dr. Stanley Krippner, director of the Dream Laboratory at Maimonides Medical Center, May 11, 8 p.m., Homestead Community Room, 130 West Portal, SF, free.

"Is God Dead? Does it Really Matter? Or, is Man Dying?" given by Rabbi Feinberg, May 2, 8 p.m., Unitarian Center, Franklin/Geary, SF, \$2/\$1 students and sr. citizens.

"This Post-Judeo-Christian Age—And The Disenchanted Young," given by Rabbi Feinberg, May 2, 8 p.m., Unitarian Center, Franklin/Geary, SF, \$2/\$1 students and sr. citizens.

"Tactics: Psychology on the Course," (on sailboat racing) given by Jim Warfield, sailing champion, Apr. 27, 7:30 p.m. Bldg. F, College of Alameda, 555 Atlantic, Alameda, free.

"The Nature of Man: Animal, Machine, or Spiritual," given by Dr. Michael Scriven, May 1, 1 p.m., Forum I, De Anza College, Cupertino, free.

"World Traveler Workshop," given by Joyce Ettinger, May 6, 7:30 p.m., Forum I, De Anza College, Cupertino, \$2/\$1 students and sr. citizens.

"Contemporary Readings of Fact and Fiction," May 2, 8 p.m., Zellerbach Aud., UC Berk. campus.

"A Tour of European Gardens," given by John Bryan, director, Strybing Arboretum, Golden Gate Park, Apr. 26, 1:30 p.m., Excelsior Branch, 4400 Mission, SF, free.

"The Uncertain Future of the SF Bay Area," given by T. J. Kent, professor in the City and Regional Planning Dept., UC Berk., May 8, noon, Rm. 2503 Life Sciences Bldg., campus, Berk., free.

"What's Wrong with Economics," given by Benjamin Ward, Professor, Dept. of Economics, May 15, noon, Rm. 2503 Life Sciences Bldg., campus, Berk., free.

"Man and the Law," given by Howard Miller, professor of law, USC, Malcolm Burnstein, attorney and Bruce Frier, professor of classics, Univ. of Mich., Apr. 26, 4 p.m., Alumni House Lounge, UC Berk. campus, free.

"From Nothing to Suchness," lectures on Zen, given by Bishop Nippo Syaku, Wed., 8 p.m., 1932 Pine, SF, 849-0548, \$2.

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Love: In Hell, in the Ghetto



Christine Bennett, Macbeth Goren and Jean Mathis of Carlos Carvajal's Dance Spectrum

CARLOS CARVAJAL'S DANCE SPECTRUM, *The Wabe, Lone Mountain College, 2800 Turk St. 2nd Program, Thurs. Fri. & Sat, April 26, 27, 28. 3rd Program, May 2, 4, 5 & 10, 11, 12. All at 8:30 p.m. Adm. \$3.50 gen., \$2.50 student. Info. 824-0609.*

For unknown reasons, two dancers roller skate their way across the stage through the mystical mists of "The Way," one of a trilogy of new metaphysical ballets (all with heavy program notes from the Tao and beyond) Carlos Carvajal has choreographed for Dance Spectrum's spring season. I'm still pondering the hidden meaning of the skating, but despite this kind of distraction, the new ballets are a great improvement over Spectrum's first show. The performers have become more comfortable, and the dances have more pleasantly dramatic qualities than before.

The three new works ("The Way," "Orfeus" and "The Awakening"), under the general title "The Journey," are all set to tape scores. "Orfeus," best of the three, is also the only one with any kind of story, a

fairly straightforward rendition of the ever-popular myth (this is the third version I've seen performed by local groups this year, in fact).

Carvajal's ballet has some worthy innovations and fine theatrical touches which spruce up the standard plot. The dancers use a long strip of sheet to create physical barriers for Eurydice as she struggles to follow her husband out of Hades. As Orfeus moves toward the light, the forces of the underworld entangle and grapple with his wife. Her journey is much harder than his, as she is being literally pulled toward death; her pleadings to Orfeus to turn back and help become graphically real and moving in this presentation, not just a flippant plea to see her husband's face.

The only jarring element in this ballet is the costuming. The dancers, semi-nude with wild wigs and garish makeup look like a cross between Flash Gordon and the Cockettes.

Carvajal's other two works have too many theatrical tricks getting in the way of the dance. "The Awakening," for example, resorts to magical moving screens, flashlights, plastic sheets, parachute capes and silver balls. Alwin Nikolais, the modern dance wizard, uses devices like these to great effect; but in Nikolais' case the gimmicks grow out of the inherent spirit of the dance, while from Carvajal they seem coy and distracting.

Warner Jepson's new tape score for "The Awakening" is very good—too loud, but full of demonic energy and far better for dance than the Toru Takemitsu and Maki Ishii tapes for "The Way" and "Orfeus."

Dance Spectrum's final program, for the first two weekends in May, includes Tance Johnson's world premiere "Choro-net" ("a metamorphic ritual which releases contortic ecstasy and destruction," say the notes), also Carvajal's "Chimera" ("a violent nightmarish dance in which a man descends into the lower regions of his mind and is destroyed by the female that lurks therein") and two works by Carvajal and Rec Russel, the jazz dancer.

"OUR SISTERS ARE PREGNANT," Cecil Brown, Grassroot Experience Theatre, Potrero Hill Neighborhood House, 953 DeHaro St. Fri and Sat. thru May 5. 8:30 p.m. Adm. \$2.50, Student \$2.

This is another entry in the continuing theatrical documentation of black life in America; here, a pedantic but fairly cheerful look at promiscuity in the ghetto.

Every male on stage has one or more illegitimate children—a situation, the play contends, that's hard on the welfare department, hard on the children and particularly hard on the women who must deal with both. In an ending reminiscent of Ibsen's "The Doll House," one indignant black mother finally responds to the pressure by handing over the care and keeping of her child to the baby's father while she goes off to a women's lib meeting, and a new life.

It's a good plot, but evidently author Cecil Brown didn't consider the illegitimacy question interesting enough by itself, so he threw in the suicide (on stage) of a black militant, two white girls (a nymphomaniac and the wealthy daughter of a Boston judge) who complicate matters and finally a confrontation with a CIA undercover agent over a stash of dope.

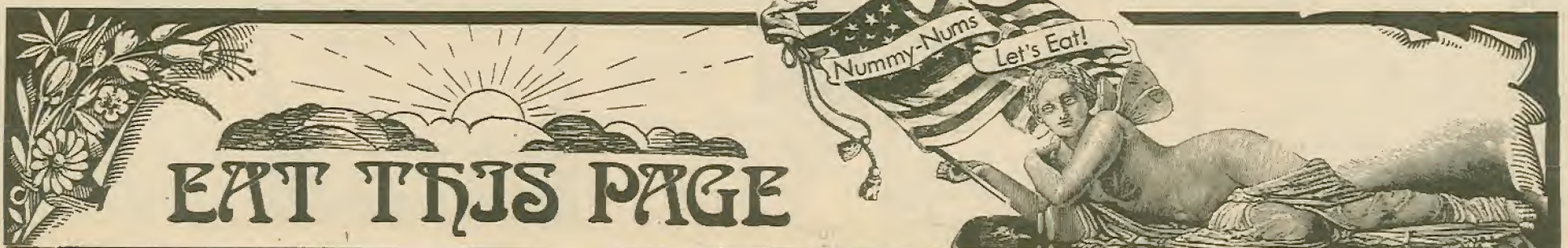
"Our Sisters Are Pregnant" suffers from too much activity and stereotyped characterizations, but it's often funny and rarely dull — rather like a combination of soap opera and "Laugh In." Vern Henderson, who directs and also acts the leading role, is a very talented man who does everything he can to save the play.

SHORT TAKES

If you've never seen Kaufman and Hart's "You Can't Take It With You," you might try ACT's version playing in repertory through May 12. It's a very slight funny play, with plenty of nonsense along with some aggravating racial caricatures.

The Pitschel Players open a new show, "Factory Rejects," April 27. It will run on Fridays and Saturdays, 8:30 p.m. at The Intersection, 756 Union St., Adm. \$1.50. Info. 956-0252.

The Xoregos Dance Company spring season starts Fridays and Saturdays, May 4 thru May 19, 8:30 p.m. Info. and res. 468-0917. □



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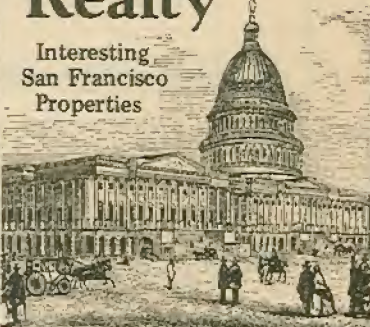
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Eskimo Art in the Park



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8th Ave. in Golden Gate Park, 10 a.m.-5 p.m. daily
Contemporary Eskimo Art through May 6

The Toronto-Dominion Bank's exhibit of sculptures and prints is a crudely sophisticated and primitively winsome introduction to Eskimo art and life. The works are figurative recreations of a style of life. The art chronicles important events, records the comedies and tragedies of everyday life, depicts spirits, observes animals and people at work and play. The overall impression is that of a people who have a unity with nature yet a respect born of coping with a hostile environment.

A funky, funny stone carving, "Legendary Man-Bear Figure," could well be the primordial model for Robert Crumb's "Keep on Trucking." An unknown artist shows incredible observation in the miniature ivory carving "Sled and Dogs." The men, the sled and dogs are beautifully proportioned, the detail goes right down to the tiny, real leather harnesses on the dogs.

A silhouette quality and a fine feeling for line dominate the etchings and stone prints. Despite the simple style, "Famished Owlets" convincingly conveys the mother owl's pain over her hungry, squawking brood. The rough rendering in the "Big Fish" only enhances the nightmare of catching a fish so large it starts to devour the fisherman, head first.

Children seem to be especially charmed by the show.

These prints and sculptures are being developed as a means of income for the Eskimos and I wonder how much salability to white folks influences the style and imagery.

UPPER MARKET STREET GALLERY

2323 Market, 12 noon-6 p.m., Tues.-Sat.
"Projects" by Dutch Bieber through May 5.

The Upper Market Street Gallery is one of those heroic, bankrupting efforts: a small gallery showing unknown avant garde art that no one buys.

Typically, the current show, "Projects" by Dutch Bieber, is provocative and flawed.

Bieber's object is ambitious: "The main thrust of the works is an attempt to define form and volume without physical means using photoelectric beams, light, shadow and mirrors, so that space is controlled and given definition. The search for non-physical but 3-D form is the best expression of my experience of life, its intangibility, physical deceptiveness and my interest in astronomy, men on the moon, and electronics."

Mounted on individual chin-level stands, two chunks of broken mirror reflect and refract beams of light against the shadowed walls. The light patterns are destroyed and reformed as viewers walk between the mirrors.

"No. 4 (Krapp's New Light)" is a sequence of light and shadow variations constructed of light bulbs and small mirrors mounted on plywood L's.

The weakness of the mirror piece and "No. 4" is the crudeness of their construction. Rough-cut plywood, protruding wires, screws, nails and pencil marks catch the eye. The pieces need super craftsmanship and purity to be successful. Unfortunately, that kind of work requires both time and money—two elements not currently available to Bieber.

"Sound Paintings, No. 7 and No. 8," are less disturbed by structural problems. Bieber confesses to know next to nothing about electronics and has wired together a collection of photoelectric beams, buzzers and pocket-sized transistor radios within beaverboard frames. The viewer/participant moves his hand within the frame and, at specific points, buzzers buzz and music plays. The primitive construction of such a sophisticated concept has a certain charm.

Showing concurrently with Bieber are graphics by Jim Hoskins.

Hoskins' photo-montages are assembled from girlie magazines, tin can lids and non sequitur type. The prints are witty and pleasant but lack innovation. □

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The story of Xit as a recording group began a little more than a year ago with their first album, "Plight of The Redman." It was dedicated to "the cultural preservation of the American Indian." It was a concept album, using narration and sound effects in some parts to relate the story of the Indian's peaceful existence being shattered by the white man. It also revealed the gentleness and spiritual undersanding

of the Indian:

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A hit in Europe.

The album gained expected underground acceptance here in America. But it was Europe who really discovered Xit. Their 1972 tour of France and Italy was a smashing success. They were the only American group to appear at the 8th Annual International Music Festival in Venice. Their performance of "Nihaa Shil Hozo (I Am Happy About You)," an Indian love song, from their first album was an instant hit. And "Plight of The Redman" rides high on the European charts.

"Silent Warrior" in America

Now America is discovering Xit, with the release of their second album, "Silent Warrior." It too is a concept album. It shows the more romantic side of the Indian, telling the story of an Indian boy, from his birth to his eventual homecoming from school, the army, and city life. The message is strong. The music both authentic and contemporary. One track, "Reservation of Education," is a rhythmic, driving song about schools, with a haunting background of authentic bells and drums. Another, "Color Nature Gone" is a song of universal appeal about the depletion of our natural resources. In short, "Silent Warrior" is a relevant album.

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But with all its relevance, "Silent Warrior" is first and foremost an album of uniquely beautiful and exciting music. And that makes its message even stronger.

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The King of Bubblegum Rock



UK Records Founder Jonathan King

Jonathan King is a self-avowed lightweight: an English music biz personality no heavier, say, than the Archies, an ersatz collection of Los Angeles sidemen who played behind the characters on a Saturday morning television cartoon program and who came up with a syrupy number one record titled "Sugar Sugar".

No one ever saw the Archies. There were no photos on the Archies' album. There were no Archies as such. They were a group of unrelated sidemen who had been told to manipulate their instruments in a certain way which, accidentally, produced an enormous, nauseous hit.

No one, it seemed, quite understood what was happening. The Archies — whether for contractual reasons or for a questionable sheer absence of greed — never formed a touring band or had another hit. So much for "Sugar Sugar" — in the U.S. anyway.

Across the big water, in England, a young man named King, who likes to drive around London in his television-equipped Rolls Royce, snapped his fingers and decided he'd do an English version of

the song. A heavy version of the most unsubstantial hit in years.

He began the record with kettle drums coming in heavy on the reverb and added a scorching, Hendrix-like guitar. A "significant" bass shared the beat with a frantic rhythm guitar. Somewhere, way behind all this, about half way through the cut, a subtle jazz guitar stated the melody and Jonathan's voice, in eight track overdub, belted out the tortured lyric: "Sugar, sugar, you are my honey."

Those were the only words in the song, and it became a monster British hit. King perhaps understandably chose a pseudonym. For months English pop fans were under the impression that the English version of "Sugar Sugar" had been recorded by a heavy new group called Sakkarin.

To understand the flaming and absolute rage of the duped fan, you have to remember the obvious-on-the-face-of-it critical pecking order in music. Classical music is solid, classy, upper crust. It has the weight of historical judgment behind it. For centuries people with ears have thrilled to it. So it is simple enough for a classical music buff to peer down his nose at a jazz fan. Why, a man would have to be a barbarian to listen to those indelicate and overstated rhythms that lack of texture, the improvisational lack of discipline.

Jazzbos, for their part, have rock fans to sneer at. The whole structure of the music, after all, is based on a three chord progression called the 12 bar blues. Time is almost always 3/4 or 4/4. Certainly, none of those wonderfully intricate experiments with, say, 7/8 time.

Rock fans in turn are contemptuous of a type of music called bubblegum rock. Primarily for children and pubescents, this sound is closely related to actual music with these exceptions: the lyric must be silly, stupid or insipid, but in all cases it must be inoffensive; and the melody, beat and harmonic structure must be simple enough to be immediately accessible to an unsophisticated audience. Bubblegum music, by its very nature, insults the intelligence.



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Given this sociology, rockers are like the sub-stratum in American society known as poor white trash. These gentle folks, so I learned in my northern civics class, are among the most racially prejudiced in the world. They are so underprivileged, I learned, that they heap abuse on their black neighbors and concoct blatantly false racial theories to feel some slight surge of spiritual superiority.

To carry this strained and somewhat unpleasant analogy to its logical conclusion, bubblegum rockers are the blacks to heavy rock's white trash.

Rockers feel, with some justification, that once a person establishes himself as a bubble gum artist, he is incapable of producing any real music. In much the same way a KKK man might feel, with no justification, that once a person is born black, he is incapable of anything but theft and adultery.

Herein lies the reason for the fan's rage. Jonathan King, aka Sakkarin, was passing himself off as white in KKK territory. Once the secret was out, the critics descended on King like a pack of rabid nightriders howling for blood.

To put it another way, it was as if Rod McKuen had released a mock epic poem under the name Ezra Yeats which critics the world over had hailed as brilliant and deeply moving just before the Cosmo girl's favorite poet held a press conference to announce his true identity.

Johathan King did not stop with "Sugar Sugar." He released a song entitled "Donna" based on all the cliches of '50s rock and once again hit the number one spot on the British charts. This time he called himself Shag, which is an English euphemism for the work fuck. He told one gullible reporter that Shag was actually a group of 12 convent girls from the north of England, all of whom played the trumpet.

"But there are no trumpets on "Donna," the reporter said.

"You're quite right," Jonathan replied, "and that is why my achievement as producer can not be ignored."

After "Donna," there was a hit called "Sea Side Shuffle" by one Terry Dactyl and the Dinosaurs, followed by something called "Leap Up and Down (Wave Your Knickers in the Air)" by St. Cecilia. At one time King had three hits in England's top ten. When a BBC pops program asked him for a

picture of one group, King gave them a photo of his car, which they dutifully displayed while the song played.

"Imagine some middle aged couple out in Croyden," King says. "Can you hear him saying, 'Ello, Ethyl, come 'ere and see this. There's an automobile that's a pop star now.'"

The last time Jonathan passed through town, we had dinner at Chez Michel and I learned that he was the same Jonathan King who had an American hit eight years ago with "Everyone's Gone to the Moon," which you might remember for that great lyric about "mouths full of chocolate covered cream."

He wrote and sang that song, he said, while studying at Cambridge. He completed college with a degree in English literature and for a time hosted an ATV talk show entitled "Good Evening." He was no doubt an excellent host, for he is the kind of man who makes you feel literate and witty and charming in conversation.

He was in San Francisco to promote his new record label, UK records, to be distributed in the U.S. by London. UK was founded by King last July and is the fourth biggest hitmaker in England at this point. Startled by success, King has decided to bring his label to America.

He will release records by such artists as 11-year-old Ricky Wilde, a slightly better looking, younger version of Donny Osmond whose voice certainly shouldn't begin to change for another 24 months, which should be enough time to catapult him to superstardom. Another artist will be Tina Harvey, a nervous, nasty looking woman who apparently will be touted as a female Mick Jagger.

There are others. Jonathan and I joked over the meal, and I left feeling high on wit and charm and goodly amount of bourbon. The publicity lady had given me a promotion brochure and copies of various UK records. The brochure said that the purpose of UK records was "to have fun and make an enormous amount of money." The record jackets read, "Is the U.S. ready for UK records?"

Once home, I turned the stereo up loud and listened to every cut twice. I was only mildly surprised to discover that they were all — without exception — uniformly rotten records. □

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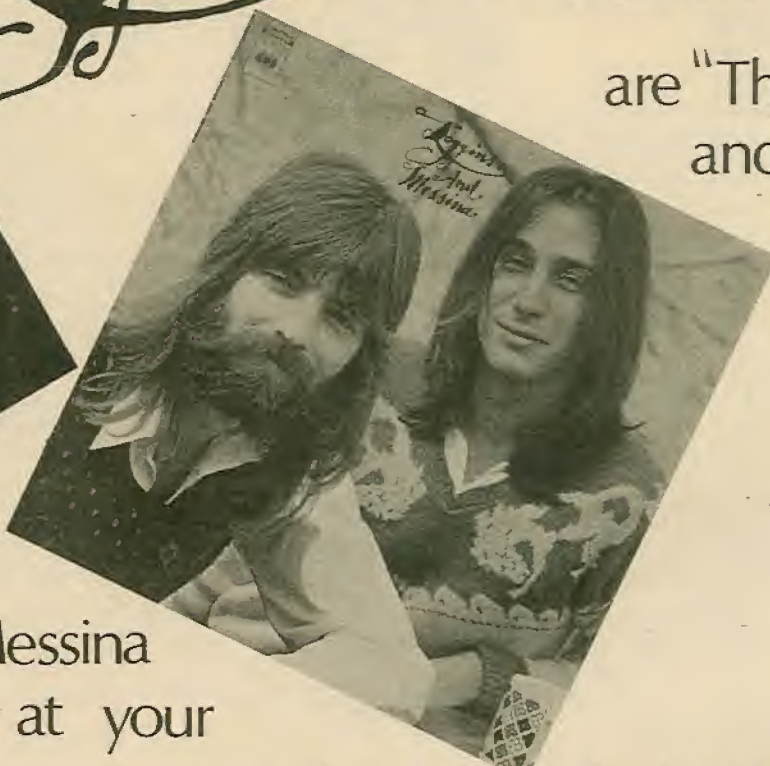
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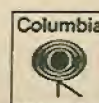
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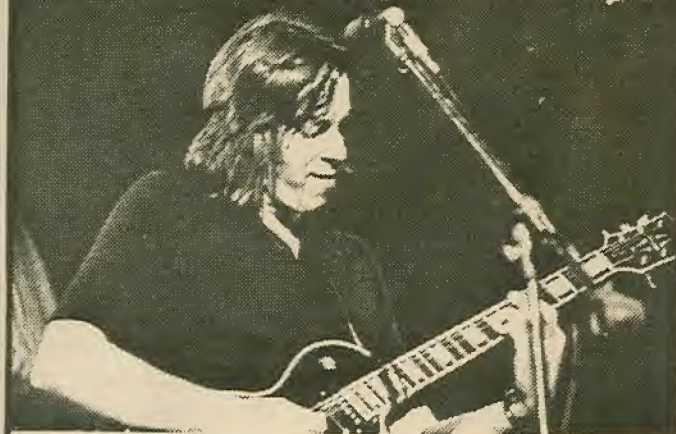


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Growing up Cinematically



Jacques Gagnon as Benoit, 15-year-old in "Mon Oncle Antoine"

"MON ONCLE ANTOINE," directed by Claude Jutra, Surf Theatre. Beginning May 3.

"SLITHER," directed by Howard Zieff, Cannery Cinema.

"Mon Oncle Antoine," directed by the young Canadian Claude Jutra, belongs to the genre of coming-of-age movies that in the United States has spawned the likes of Andy Hardy and "Summer of '42," but it may well belong in the class of masterworks in the genre that includes Truffaut's "400 Blows," Ray's "Pather Panchali" and DeSica's "Shoeshine."

The mon of the title is Benoit, a 15-year-old boy being brought up in a Canadian mining village by his uncle Antoine. The events of the film — just barely a story — detail Benoit's first en-

counters with the facts of life, but I do not mean that in the coy, limited way it is usually applied. Benoit does encounter sex (it is not entirely a satisfactory experience), but he encounters a lot more, and he begins to recognize the inevitability of death and the irrevocability of mistakes. He begins to know the feeling of what it's like to be trapped by circumstances.

What is remarkable about the film is not just that it deals with all the facts of life, but that it treats them as facts. The events in Benoit's life simply happen. They are not unexpected, but they don't fall into any pattern. Jutra, who co-authored the screenplay with Claude Perron, hasn't planted the events to give them "meaning," and the movie doesn't have rhythm in the way that more formally structured films do — it follows (you should pardon the expression) the rhythm

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of life. "Mon Oncle Antoine" takes its own time, but it doesn't seem even as long as it really is (110 minutes).

Watching "Antoine," I was reminded of what Orson Welles once said of DeSica's "Shoeshine": "The camera disappeared; the screen disappeared, and it was just life." "Mon Oncle Antoine" isn't that good. Jutra isn't as self-effacing as DeSica was during the neo-realist period, and he won't let the camera disappear. (He sometimes uses the camera as ostentatiously as David Lean did in the panoramic "Ryan's Daughter.") But Jutra's open structure and his unforced direction of the actors seem totally natural by comparison with Hollywood's coming-of-age films, even with what is probably the best American film in the genre, Peter Bogdanovich's "The Last Picture Show."

There is a great resemblance between "Antoine" and Bogdanovich's film. Both take place in small towns whose industry is limited to depletion of natural resources (which may or may not be symbolic), and many of the same "plot" elements are present in both films: Antoine, the owner of the general store, emerges as the town's central figure in the same way that Sam the Lion, owner of the cafe, did in "The Last Picture Show"; in both stories, a young man is attracted to an older woman out of sheer boredom and limitation of opportunities; in both films, the death of a young boy becomes a crucial turning point in the hero's development.

"The Last Picture Show" juggled these elements so that they fell into a neat structure. Bogdanovich's film told a good, entertaining story, but Bogdanovich's view was perhaps too neat—seemingly derived as much from movies as from life. Sam the Lion was a Good Man, the Western hero; Genevieve, the waitress in his cafe, was a typical good-bad tough broad; Ruth, the basketball coach's wife who takes up with the young hero, was the classically repressed married spinster out of Inge and Williams. The plot of "The Last Picture Show" wove together the lives of these characters so that the fate of everyone in Anarene, Texas was related to the fate of everyone else—it was good Hollywood melodrama, Peyton Place with honest emotions.

Jutra's structure in "Mon Oncle Antoine" is much looser. He begins by telling two different stories about two different families, but they remain different stories; though they intersect at one or two points in the film, these stories never interrelate as they would in Bogdanovich's formal structure. "Mon Oncle Antoine" is a small film—it does not seem so full of life that the screen cannot contain it, does not burst the bounds of the medium the way Truffaut's movies do. But it is not self-contained the way Bogdanovich's movie is. Bogdanovich even began and ended his film with the same shot. "Mon Oncle Antoine," on the other hand, stops unexpectedly. It doesn't have an end—but then Jutra's story doesn't have an ending. It goes on because life does.

If "Antoine" brings to mind Bogdanovich's first film, the new crime-romance comedy "Slither" brings to mind Bogdanovich's second film, "What's Up, Doc?" "Doc" was an attempt to revive the screwball comedy by copying the formula of Howard Hawks' "Bringing Up Baby," which starred Cary Grant and Katharine Hepburn, and it didn't quite work—partly because Ryan O'Neal is not Cary Grant, but mostly because the old gags had become too familiar. "Slither" is a freaked-out version of the old screwball comedies, and this time the resuscitation works.

I don't want to make a big fuss about "Slither"—it's enjoyable but no more than that—but I do want to commend it to those people who thought my review of "Steelyard Blues" was too harsh.

"Slither" resembles "Steelyard Blues" in several respects: again it's a story of nutty amateur crooks chasing after an impossible dream, with James Caan playing the ex-con ringleader role Donald Sutherland had in "Steelyard Blues"; in "Slither" his girl is a speed-freak, rather than a hooker, but his best buddy is still Peter Boyle doing vaudeville turns. "Slither" seems to me the kind of loose, hip, diverting comedy "Steelyard Blues" might have been if it hadn't chosen to become sanctimoniously ideological. You don't have to bring left-wing reflexes to "Slither" in order to enjoy it, the way you had to with "Steelyard Blues," and if "Slither" evaporates when you start thinking about it, that's because it's supposed to.

"Slither" revives the old screwball romance formula by making all the characters genuine screwballs. The old comedies generally revolved around a male so stuffy that he seemed out-of-it and a quick-witted girl who taught him a thing or two about life and let him in on the joke.

In "Slither," Sally Kellerman drops the wit but keeps the quickness as the speed freak heroine; she gives her lines a terrifically affected, wide-eyed reading, like a spaced-out Audrey Hepburn. In "Slither," it's the male's credulousness, not stuffiness, that makes him seem a little out-of-it, but James Caan has the same kind of sanity—the instinct for survival in a world gone mad—that Cary Grant used to embody, and his comic timing seems as finely tuned. He seems the perfect hip comic hero—a Cary Grant in work shirt and blue jeans.

Howard Zieff, who directed, makes the most of his naturally funny cast, which also includes Louise Lasser, Allen Garfield and a fleet of hilariously menacing camper-trailers. Zieff's previous work was in TV commercials (he created the "Spicy Meatball" for Alka Seltzer), and he knows how to establish instant rapport for his characters. Still, "Slither" never seems to establish enough momentum, never seems more than an inspired series of bits and pieces, but maybe it's just the knowledge of Zieff's advertising background that made me experience the film as the comic equivalent of the parade of public service commercials that follow end-on-end when the Dick Cavett Show goes off the air. □

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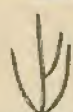
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Stegner Revisited

"THE BIG ROCK CANDY MOUNTAIN,"
by Wallace Stegner. Doubleday & Co.; 611 pp.;
\$8.95. (First published in 1943.)

"The Big Rock Candy Mountain" had lots of beginnings. Wallace Stegner likes to tell the story about its first beginning. That was in 1931, when Stephen Vincent Benet came through Iowa City. Stegner was 22, a graduate student, and he had some ideas about being a writer. "I can remember getting him off in a corner, drinking spiked beer — ginger beer and alcohol — and telling him I was going to write a peasant novel. I don't know where I got the notion of a peasant novel. I suppose I was thinking of a novel of the land. And I was always thinking in terms of three-deckers. That's a fine thing, he said, go ahead." Grandiose? For sure. A three-decker peasant novel. That was the first beginning of "The Big Rock Candy Mountain."

The second beginning didn't come until the spring of 1936. By that time Stegner had a Ph.D., a wife, Mary, and a small income from the University of Utah, where he was teaching. The writing of his three-decker began with a short story called "Bugle Song" which he wrote in an afternoon and sold almost as quickly to the "Virginia Quarterly Review." At the time he didn't even realize that he had made a start on his American epic. During the next couple of years he busied himself with "Remembering Laughter" (1937), which won the Little, Brown novelette contest, "The Potter's House" (1938), "On a Darkling Plain" (1940), and "Fire and Ice" (1941). All on the short side, none of these pieces bore any resemblance to the massive trilogy that so amused Stephen Vincent Benet.

The third and final beginning of "The Big Rock Candy Mountain" occurred in a pleasant house situated on the bank of an ice covered lake in the vicinity of Madison, Wisconsin. At the end of 1937, on the new typewriter Mary had given him for Christmas, and as iceboats swished by, Wallace knuckled down to the serious business of his first major novel.

Six years and somewhere in the neighborhood of 300,000 words later the book was completed and published by Duell, Sloan and Pearce. That was in 1943, when the Stegners lived in the Boston area and Wallace was an instructor in creative writing at Harvard. He was a long way from Iowa City. And his novel was a long way from the three volume fantasy he'd had in 1931. Somehow Duell, Sloan and Pearce, observing the conservation order of the War Production Board, managed to get a third of a million words onto 515 marginless pages.

Now, almost exactly thirty years later, it is

especially gratifying to see this splendid novel re-issued in a fashion commensurate with its quality as art. The years since 1943 have seen other triumphs — most notably the Pulitzer Prize for "Angle of Repose" just last year — but Stegner and his readers have good reason to be pleased with the job Doubleday has done.

Those who have enjoyed "Wolf Willow" (1962), Stegner's reminiscences on his boyhood in Saskatchewan, will recognize "The Big Rock Candy Mountain" for what it is, barely fictionalized autobiography. Indeed, Stegner is the first to acknowledge that his novel is "family history reasonably straight." It all starts with grandfather, Nels Norgaard, who was so vigorous at sixty that he could still walk to the barn on his hands. At 45, in about 1905, his vitality was so boundless that he decided to marry his daughter's close friend. The white haired groom and his teenage bride were well and happy, but not so Elsa, the daughter. Walking on hands is one thing!

So Elsa abandons father, friend and the farm for a town in North Dakota — in real life, Grand Forks — where she runs into Harry "Bo" Mason. Young, rangy, athletic, irresponsible, a gambler and therefore something of a fighter, resourceful, musical in a primitive sort of way, basically a drifter, with a knack for getting into trouble and a more useful knack for landing on his feet — usually — Bo is Wallace Stegner's father, George, pretty much as he was. In addition to marrying Elsa and quickly producing two sons, Chet and Bruce, Bo runs a "blind pig" and operates a hotel with a clientele of transients, local wasters and garrulous drunks.

But horizons were pretty low in Grand Forks, particularly for a footloose gambler who still believed in a place where the cops have wooden legs and the hens lay soft-boiled eggs. With family in tow he sets out on an odyssey that takes them all over the west, to Seattle, East End (Saskatchewan), Great Falls (Montana), Salt Lake City, Reno, and beyond. At the center of the novel is the struggle between two versions of the American Dream. Elsa's version is home, security, permanence, community, education — in a word, civilization. Bo's is individualism, a quick buck, sharp clothes and a fast car, running booze, outwitting the law — the Big Rock Candy Mountain. Though neither dream comes true, it's fair to say that Bo is the heavier loser. His ending is seediness itself, the heartsick admission that there is "no Big Rock Candy Mountain, no lemonade springs, no cigarette trees, no little streams of alcohol, no handout bushes. Nothing. The end, the empty end, nothing to move toward because nothing was there."

This rangy, galloping novel is Wallace Stegner's "Huckleberry Finn." Its pace, range, and thematic coherence are the offspring of experience carefully scrutinized and deeply felt. For precise and faithful evocation of place it has few equals. Finally, it speaks directly to the still crucial question of what the west will make of its many dreams. □

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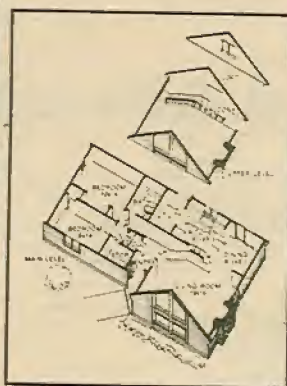
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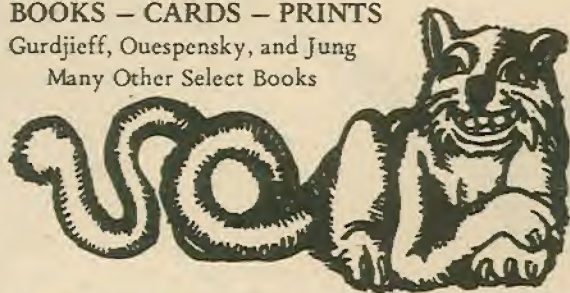
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BUSINESS MANAGER: KPFA-FM, listener sponsored radio, needs a high energy person exper. in business and office management. Applicant must be thick-skinned, even tempered, and able to function well under pressure. Equal opportunity employer. \$600/month. Send resume to M. Bartlett, KPFA, Berkeley 94704. Deadline May 4.

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WE'VE GOT 300 members who want to swap skills and offer services at "people's prices." We need full-time person who can make subsistence living out of managing the skill-bank and putting out mimeographed listing sheet. Must have organizing exper. 863-7388.

ARTISTS NEEDED: To illustrate nonsexist, nonracist, cooperative books for children. Pay is infinitesimal or nonexistent, but you can have copies and chance to be part of something good. Pictures will have to be mostly one color, suitable for reproduction by offset printing, pretty, lively, representational. Send xerox copy of sample of your work to: New Seed Press, 1001 Karen Way, Mt. View, Ca. 94040.

You Can Find A Job Through The SF Bay Guardian

MUCKRAKERS ALERT: The 3rd annual Guardian summer project in investigative reporting and public journalism is taking applications for another summer of blood, sweat and tears as we shake the Bay Area to its very foundations. Details, page 6; send note and resume to Summer Project, Bay Guardian, 1070 Bryant St., SF 94103.

NEEDED: Dedicated volunteer willing to breathe more life into project: learning/working photographic environment w/ lab, studio, gallery. Help w/ management, organization, copywriting, teaching, and being. No pay - but you'll learn more than you can imagine. 849-1000.

WANTED/NEEDED: patron/photographer w/ film and 16mm camera to shoot existing script, semi-documentary form for artist/designer. Title: "A Day with No-Name Bodhisattva in SF." C. M. Luick, 440 Post St., SF.

GUARDIAN NEEDS bright, aggressive salesperson. Must have a strong phone personality, be well organized and able to take detailed information accurately. Full or part-time; salary plus commission. If you are a creative, energetic person this may be the job for you. Call Ms. Jackson at UN1-9600.

AUDIO-VISUAL WRITING/PRODUCTION for major publishing firm. Work with all phases of development and production of filmstrips and textbooks. Responsibilities: coordination of manuscript and art from beginning to publication of books. Script development and visual and audio production of filmstrips. Requirements: college degree and 1-5 years exper. Teaching exper. pref. Send resume to Box 1A, Bay Guardian, 1070 Bryant St., SF 94103.

TYPEWRITER REPAIRMEN: earn yourself a free subscription fixing our machines. Meet the funky Guardian staff and drink lots of coffee. Call Cecily: UN1-9600.

FILMMAKERS needed for crew on documentary film. Written employment agreements and union wages. Equal opportunity for gay, women, and third world filmmakers. Lawrence Smithey: 239-9236.

SALES POSITIONS door-to-door available for men & women in cosmetic field. 552-2948.

GUARDIAN DISTRIBUTION needs dependable, reliable, available person w/van for deliveries and errands. Must be available Thursdays and about 20 hrs./wk. Call Barbara: 861-9600.

VOLUNTEERS NEEDED for research on Who Owns SF? Sponsors are California Action and Henry George School. Some financial help possible. Requires serious work in musty files. Inquiries to Calif. Action 2490 Channing Way, Berk. Ca. 94704

DOOR-TO-DOOR STREET canvassing of shops to set up appts. for sign salesman. \$25 commission for each that ultimately results in a sale. Could earn \$100 per full 8-hr. day. Jon: 776-6703.

HELP! There are piles to be filed and stacks to be stamped. The Guardian Subscription Dept. needs gregarious volunteers to help us every other Thursday. Be here when the paper comes off the press (hot!!) get a free copy and give us a few hours. Call Cecily: 861-9600.

TYPESETTERS!!! We need you to help set the Guardian. Good pay, warm working conditions, friendly folks. MUST have experience using IBM Selectric Composer. Call Jean at UN 1-9600.

NEEDED: Individuals willing to dedicate year to helping kids w/ learning and behavior problems in innovative program w/ good staff ratio living in wilderness area. Skills needed in small construction, cooking, farming, teaching. Salary is room + board and small stipend. Send resume to Jade Mt. Educ. Proj., P.O. Box 77, Pulga, CA. Include phone number.

PRISON LAW COLLECTIVE is looking for woman attorney, interested in committing her legal skills to the prison struggle. Our financial stability is erratic. 282-3983.

BIG BROTHERS need volunteers. Mature adult males intrsd in finding out about Big Brothers, Inc. of the SF Bay area are invited to attend an Orientation Meeting on Apr. 17 at 693 Mission St. Call 989-1250 for arrangements.

EMPLOYMENT WANTED

GIRL FRIDAY, 25, research asst., Photographer, office exp. child care, sewing, housecleaning. Prefer job w/varied tasks. Nona: 567-4642.

COLLEGE GRAD 24, seeks P/T work, reliable, wide range of exper. from art curator to mailman, incl. much clerking, laborer and delivery work. Jon Pearson: 431-8797.

EXPER. ROADIE w/refs. looking for work w/ local or touring group. Bruce: 928-4774, mornings.

BRIGHT GAL, bondable, seeks job: exper. in bkpg., payroll, typing, retail sales, public contact and services (coll. grad.). Call 564-1097 before 9:15 a.m., after 4 p.m.

YOUNG COLLEGE GRAD seeks p.t. work - capable/exper. art gallery curator, retail salesman, file clerk, mover, cartoonist, actor, countless manual labor jobs. Jon Pearson: 431-8797.

GUARDIAN MUCKRECTIFIER needs employment in alternate weeks. Can write, edit, proof-read, photograph, anything. Merrill % Guardian.

FILM EDITING ASSISTANCE AVAILABLE. I'm film editor (ex-BBC). Happy to assist shooting (camera or sound) documentaries, etc. Union rate/community negotiable. Terry Williams, 1225 9th St., SF, 647-0886.

MALE, 29, prisoner of work ethic, interviewing in SF starting June 4. Exper. in PR, office and project management, media production. Stephen Ridlon, POB 407, Toppenish, Washington, 98948.

WORK WANTED: I have van, will do light hauling, in or out of the city. Also will do domestic or business related work. 771-9555, ask for Bob Ross, Rm. 412.

YOUNG PERSON will work for clothes or cash, in store, household, etc. Loves dealing w/public. Anything considered/reasonable wages/SF. Moby: 928-2496.

SENSITIVE WOMAN (feminist) seeks position to use awareness of interpersonal dynamics and intrapsychic conflicts. Library research, counseling, writing. BK: 647-3727.

CARPENTER, union-trained, with BA, MA in the humanities, looking for work in design and construction. Also will do remodeling, building to specification, painting. Chuck: 849-1790.

REAL ESTATE

SPECIALIZING IN the unusual. Central Realty. Arlene Slaughter 6436 Telegraph Ave., Oakland. OL 8-2177 - TH 9-2976 eves.

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40 ACRES on private lake. Very gently rolling, stream, spring, large shady oaks, easy access. Tel & elec. Good fishing & swimming. \$30,000 Terms. Owner. 285-6996.

40 ACRES in the mountains. Mendocino Co. New 3 bedroom house. 768 sq. ft., plus deck. All utilities, appliances. \$27,500. 25% down. 20 yrs. to pay. Call Dennis Thygesen (707) 485-8198, agent.

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RENTALS

WANTED TO TRADE: Starting June 15 will trade half of Santa Cruz 2-br. apt. for room in older house or apt. in City or Berk. Write J. Maloney, 117 Clay St., No. 4, Santa Cruz, 95060.

WORK-SPACE/studio for artist/craftsman-\$75/mo. Old funky two story cottage w/yard. Day use only. Apply \$25 toward repairs, pay \$50 rent. 776-6703.

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FREE RENT approx. May 15-June 3 (exact dates negotiable) in exchange for babysitting 2 cats, plants + Noe Valley flat while I'm out of town. Responsible people only. 647-3524. Keep trying.

NICE ROOMS + large sunporch avail. Immediately. \$62.50. large flat, w/3 people/edge of Haight. Katherine 861-9600.

SHARE FLAT female 25-30 yrs. Diamond Hts. own rm., fpl., view, terrace. \$70. 282-5261.

SHARE 2 bdrm. Potrero Hill flat w/ classical guitarist. \$68.90/mo. + util. View + yard. Don: 826-7454.

HETERO MALE, 25, looking for apt. to share w/mellow people. Into music, art, philo., chess. N. Beach. Tel. Hill, inner Richmond pref. By May 1. To \$110/mo. Steve: 771-2487.

FEMALE WTD. to share flat in Richmond dist, own rm., \$95. 752-3965.

TEMP. SHARE avail. furn. North Beach apt., view, amenities own sm. rm. \$22/wk. or \$75/mo. Call Maggie 986-0495.

SUB-LET ROOM July & Aug., Female only, Russian Hill townhouse, share w/2 others. \$121/mo. + share utilities or will negotiate. Call evenings and weekends 771-7579, or day Nancy: 863-6141.

RECLUSIVE INVALID SCREEN- WRITER, 40s seeks quiet, stable, employed man to share beaut. furn. 2-bedroom Nob Hill apt. Ultra-conservative bldg.; no guests, pets, \$100 + deposit. 771-1039 (days).

WOMAN to share apt. in Mission, \$70 w/woman + 3 yr. old girl. Chee, ful front room near Dolores Park, no pets. To stay more than 3 mos. Pat: 824-3384.

OWN RM. in large groovy Russian Hill house. Kit. priv., yard, sundeck, workshop, mellow people. Open to M or F, \$115/mo. & willing to stay summer or longer. 776-6703.

LOOKING FOR space to live on/ before May 1. Would prefer mellow, mixed and stable commune in SF. John Krug c/o Aquarius House, 664-9888.

MELLOW FEMALE wtd. to share 2 bdrm. apt. in Nob Hill area w/ mellow male, 29. \$90 mo. + util. Small pet ok. 928-7036.

WORKING MOTHER 27, and son 6, seek together woman over 25 to share flat near beach in outer Sunset. Own large room, low rent, yard, ocean view. No dogs. 681-9844.

FEMALE WTD. to share large Diamond Heights flat SF. \$87.60. 626-1772.

SHARE 3 br. fit w/1 guy and 1 gal. Avail. May 1. \$65 util. Richmond area — G.G. park. 752-0666.

OUR HOUSE has room for one more. Prefer female; will consider male. Glen Park Area, comfortable, well furn. sunny. \$100. 333-2865.

SUMMER SUBLET (June-August) in N. Beach w/guy. Sunny, quiet, furn. \$70/mo. Joe: 673-1486.

WOMAN GRAD STUDENT, 30, son, 5 seek warm family or single parent to share household, child care. Judy: 848-1091/386-9280.

THREE FEMINISTS looking for fourth woman in 20s to share house S. of G. G. Park. Own Bdrm; fpl., backyard. Avail. May 12. \$76/mo. 665-8852.

HOUSING WANTED

MUCKRECTIFIER NEEDS 1 bdrm. apt., cottage or house in N. Berk., Berk. Hills, Marin or quiet part of SF for under \$125/month. If you can help call Merrill at the Guardian, 861-9600.

Condominium or cottage wanted by middle-aged, together couple; Ghirardelli, No. Beach areas preferred; 2 bdrms. to \$45,000 - all reasonable offers considered. 771-4154.

MAN, 34, needs room in apt. or house w/one or more people. Up to \$85. Not the Haight. 922-4013.

LADY w/character & soul seeks literate, interesting people to live w/. North Beach or neighborhood location. Prefer feminists in late 20s. \$80/month. Dusty: 861-8033.

ARTISTS AND CRAFTSMEN

WANTED: Ventriloquist dummies; large size heads, bodies, strong pulleys. "Bill's Half-Nuts": 771-0933.

DRESSMAKERS: Get 75% for consignment clothes. More for greater involvement in store. Come at 12-3 Wed.-Fri., 12-6 Sat. Lady Griddlebone, 1891 Solano Ave., Berk.

OIL PORTRAITS done in my studio. Exper. portrait artist. Call Barbara Hadnot: 861-2774.

THE MIRACULOUS CHILDREN'S FAIRE, Berk.'s Live Oak Park, May 19, 20 seeks entertainers and craftsmen. For info call 922-8442 after 5.

FINE CRAFTSMEN: Opportunity for perm. booth space in outstanding SF location. For info, call Marilyn Manolio, 922-5656, immediately.

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1969 FIAT 124 Sport Coupe, Exc. cond., AM/FM, \$1550/offer. Call 861-2583 nights, 391-7160 days.

64 CHEVY IMPALA, SS 409. Engine in gd. shape. \$100. Mark: 626-6215 after 5:30 p.m.

FIAT FREE. Is there anyone out there who has had as much trouble w/ their Fiat as me? Let's get it together and rip them off for a change. Tom: 282-2548.

1967 9-PASS. blue Plymouth, gd. cond., new trans., asking \$650. Bud Toole: 776-2035 days, 531-1903 nights and weekends.

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CLASSES in massage and sensuality are being given in SF by Don and Pasha, Sundays, 1-4 p.m. \$15 singles, \$20 couples, for 4 mtgs. Preregistration required. 681-5768.

GERMAN LESSONS by exper., native German teacher. Conversation, literature, grammar. Reasonable rates, your home or mine. Rosemarie: 731-5959.

POTTERY CLASSES forming. Stoneware & Porcelain. Robert Rapidfire: 585-7384.

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25% eat a meal out at least twice ...
51% drink wine at home at least twice a week ...
21% drink wine at home daily!

For information about advertising....



Call Elena
861-8033

*According to the Bay Guardian Reader Survey of January, 1973.

Photo by Merrill Shindler

OLD SEWING MACHINE needs a good home: Funky Florence Rotary needs work I can't afford to have done; I'll give it to you free if I feel it belongs w/ you-if not, then even money won't make it yours. Susan: 775-1759.

DISPOSING of world's largest privately owned rubber stamp collection. Come by or send for catalog. Apokastasis, 76 2nd St., SF 94105.

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SUPERB cross cultural family center garage sale. Fri. 4/27, 7-10p.m., Sat.-Sun. 10-3 p.m. 1830 Sutter. Multi-fancy wears and wares for all ages!

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CONFESSIONS OF A THRIFT SHOP ADDICT

For many years I followed the path of the Thrift Shop addict. On this precipitous trail I plunged headlong into a state of accumulated paraphernalia, bric-a-brac and other assorted treasures. Meanwhile, I was doing good for various charitable organizations and small shop owners, which is noble enough in itself—but only contributed more to my pleasurable but cluttering addiction.

Then I came upon hard times. (The job situation, you know!) As Thrift Shop prices soared, my path became harder. What to do? The answer was simple: open my own Thrift Shop. Who understands the needs of an addict more than an addict himself?

Let me help you. Come visit Joe at the WHATEVER shop, and you will find fantastic bargains, passed on to you in the loving brother/sisterhood of Thrift Shop addiction. I'll keep your secret, I won't tell a soul. Thrift Shop Addicts Anonymous unite! at the WHATEVER Shop 5463 Mission, SF. 334-1313.

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MOTORCYCLES

FOR SALE: Honda CL350, 1971, 13,000 mi., exc. cond., \$500. Elizabeth: 664-9873. 755 Clayton St., SF.

FOR SALE: '69 BSA 250. Less than 100 mi. on rebuilt engine. \$400. 285-7480.

TO THE BROTHER who ripped-off my white '69 MACH III on April 11 (April Fool's Day twice over?): I CAN DIG YOUR TRIP! Ain't it a beautiful machine? Howsomever, I oughta tell ya — it's got at least 32,000 miles on it, not 2200. (The odometer's busted.) So the engine won't do you much good. For too long. And the grabby front brake and weak shocks could kill ya. There's other itty bits where its real age shows. If you still love it anyway and wanna be legit with the pink slip, call me at 221-1845. Even if you don't, call anyway. Just to rap. Paul T.

MUSIC

PIANO TEACHER, blues, improvisation, theory beginn. welcome, reasonable rates. Arlene: 282-3106.

SOPRANO SAXIST (or clarinet player) wanted by same to do street duets for \$. Should read. Joel: 824-7328.

DULCIMER: handmade, 4 string. Perfect cond., almost never used. \$50/offer. Call eves. Kim: 653-1370.

SINGER WANTED for working hard rock group. Prefer powerful, individual style. Gil: 552-2496.

VOCAL fundamentals & musicianship. \$5 for 1/2 hr. Ruth Ungar: 864-8446, ext. 44.

ZITHER: 25 yrs. old, very gd. cond. mellow tone. Very pretty, includes tuning instrument. \$30/offer. Kim: 653-1370.

WANTED: Piano under \$200. Carol: 626-0057.

PIANO: Shaninger upright w/mirror. Bench incl. \$375. 621-1895.

SELMER BUNDY OBOE for sale (make me an offer) or trade (an' other woodwind). Loree it's not, but it's only 2 yrs. old, has gd. cork and nice tone. 824-5872.

NEED country-western acoustic rhythm guitarist. Paul: 398-0146.

GUITAR LESSONS: All styles & elec. bass. Bob, the smiling professional: 863-5932.

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Friendly, experienced teacher — former Hertz fellow & student of Julius Baker, Marcel Moyse & Paula Robison. Ear training, theory & composition also offered. Walter Kent. 387-4396

OUTDOORS

NEW BRUNSWICK ICE SKATES, size 10, hardly used. \$10/offer/trade for banjo or photo stuff. Merrill: 861-9600 or 776-8362.

WANTED: 25 to 30-plus foot hull/boat, deep-draft, beamy. Cosmetics, rigging secondary if plenty free-board, headroom. Fiberglass preferred. 563-2247.

PETS

FREE KITTENS. black 1 male 1 fem. friendly + intelligent. 7 weeks old. 931-7725.

DOG-SPACE FOR RENT. Leave your dog in our yard days. \$25/mo. No. Beach area. 776-6703.

SHEPHERD-DOBERMAN pup wanted. Any info would be appreciated. Joan: 387-3367.

RAMBUNCTIOUS KITTIES w/ Scorpio rising need loving, stable homes. 12 wks. old, respectable parentage, furry. OAK.: 530-2288.

TO STUD: AKC reg. Irish setter, champ. bloodline. 929-1640.

PLAYFUL PEKINGESE. Want to sell to active, affectionate person. House-trained. Mark/Joan: 387-3367.

5 BEAUTIFUL 8 wk. old Siamese kittens given free to people who'll give them good home. 668-7580.

PHOTOGRAPHY

YASHICA-MAT 2 1/4 x 2 1/4 camera for sale. Exc. cond. w/ green filter, \$100. 465-9583.

ROLLEIFLEX, 2 1/4 x 2 1/4 twin-lens reflex, Tessar 75mm lens f 3.5, mint cond., all checked out by Cudabach. Case, filters, lensshade, all for \$125. John: 391-8563.

WANTED: Beseler 23C enlarger, Componon 50mm lens, Time-O-Lite timer, full-frame 35mm negative carrier. 548-3260.

WANTED: MCRX enlarger, Mornick color analyzer, large drum dryer, huge paper cutter. 548-3260.

WANTED: Individual interested in opening and directing photographic gallery in Berk. Provide funding, promotion, half rent. Need only schedule, supervise hanging, plan & execute promotion. 548-3260.

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PUBLIC NOTICES

FOO on you, Berkeley! You blew this election bad.

WE BOMBED IN HANOI, and the North Vietnamese health system has responded remarkably; we bombed in the South, and only the military gets medical care. See why...in a 40-minute, 90-frame color slide presentation, available free with a commentator from Medical Aid for Indochina and the Bach Mai Hospital Fund. 989-6023. Anytime...anywhere...any group.

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TRAVEL

NEED RIDE TO Nebraska around May 1. Will share expenses. 346-9287.

GOING SOMEWHERE? Need any riders to share driving cost? Call SF Ride Center, 824-8397.

KEEP ON TRUCKIN' CLUB: Group forming for long distance, low budget travellers. If you've gone overland to India or run the Pan American Highway, or want to, meet others w/same interest; call: Chris Phillips, 300 Buchanan No. 208, SF, 863-3361.

WANTED: Companion female, traveling in Baja for about 1 month, leaving early May, share driving, expenses. Should be familiar with some automechanics, survival skills, spanish, skin diving, photography. Write Box. No. 25, Bay Guardian, 1070 Bryant, SF, 94103.

SEEKING RIDE to east coast, in May or early June. Willing to share expenses. Headed for N.Y.C., but anywhere along the Atlantic would be great. Kazla: 843-8760.

AUSTRALIAN GUY, world traveller, seeks congenial woman for drive or hitch to British Columbia, Canada. Leave early May; intend mtn. climbing in NW-US and visiting national parks. Henry Kent: 626-8268.

TV/STEREO

72 RCA TV 12" Screen, \$60. 564-3464.

1/2 INCH videotape new for sale. \$10 each. 776-6703. Also AV-3650 Sony VTR editor \$850.

2 QUADREX SPEAKERS, 6" woofer, 2 1/2" Tweeter. Walnut finished; car stereo home converter, all new. \$50. 386-1338.

WANTED

BAY AREA ARTIST seeks color photo or slide of BART train that overran tracks in East Bay last fall. Gary: 776-3344.

MAN/WOMAN, wanted to invest \$2500 to \$3000 in art/Gestalt therapy, living/working property in SF, 648-5553/285-0758.

WANTED: Patron to fund creation/sustenance of avant garde photographic gallery in Berk. Have people energy — your money can make it a reality by June. 849-1000.

AM LOOKING for gardening space in SF or nearby, big or little. Carl: 922-4013.

NEEDED in downtown SF, for 1 hr./day, piano — in tune to practice on free, by sober, non-drug, using ex-jazz/supper club pianist. C. Lulck, 440 Post St., SF.

THE HELIOS FOUNDATION a center for the study of oriental philosophies needs old furniture and household items all donations tax deductible. Call 922-8442 for pickup.

WANTED: Cheap books, all kinds, for 12 yr. old in 7th grade. Katrina: 664-9264.

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Photos by David Powers

